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Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE

ISSUE 125 DECEMBER 2009

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2010

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TO KNOW BEFORE YOU GO**

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INTERVIEWS & ARTICLES

SPEAKERS: KENT JULIAN, ANDY EBON,
JOHN ROZZ, DON PIPER, AND MANY OTHERS

MUSIC ACTS: THE SUGARHILL GANG,
COOLIO, GRANDMASTER SLICE

**SPECIAL
PREVIEW
ISSUE**

TURN IT UP TO 11!

(EXCITING)

5

10

(OFF THE HOOK)

11

(MBLVX!)

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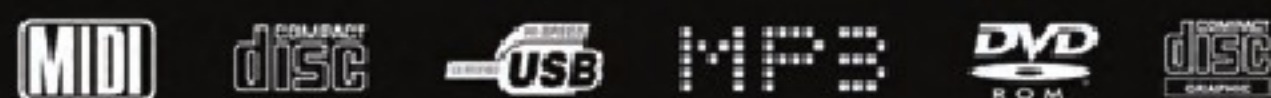
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MBLV 2010

**SPECIAL
PREVIEW
ISSUE**

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I'm So Excited, I Just Can't Hide It!

It's that most wonderful time of the year, when we are preparing to celebrate the birth of Jesus Christ, along with many other important holidays, and as DJs, we're gearing up to play some big holiday parties.

Meanwhile, the Mobile Beat team is working long hours cramming for the biggest event of the new DJ year, which is coming up fast, just about two months from now. I'm talking about the #1 opportunity to immerse yourself in everything DJ: Mobile Beat Las Vegas 2010, aka MBLVX! This year the theme is "Turn It Up To 11" (as in "But our amps go to 11," from the classic "mockumentary" *This Is Spinal Tap*). In Las Vegas we will definitely be cranking it up in every possible way.

These are tough times, no doubt. But many DJs are surviving—and even thriving. What has made our own service (which we now consider "A DJ-Oriented Production Company") so successful in this weak economy is DIVERSIFICATION.



We have made the move into full-scale production of events, after-proms, A/V and game rentals, and much more. And this wide variety will also be reflected clearly in the seminars and on the exhibit floor at MBLVX. In addition to show favorites such as sound, light and video hardware manufacturers, music services, associations, game show gear companies, and others, we have been hard at work connecting with related industries and pulling in things like photo booths, arcade systems, airbrush tattoos, and many other mobile entertainment

possibilities. There are now a myriad of ways to expand your business with a minimal investment. And the Mobile Beat show is the best possible place to see—and stock up on—all of this entertainment ammunition, at great prices, all under one roof.

By going to MBLVX, you set your company apart from the others in your area, and set yourself up with all the tools you need for increased success: great gear, new knowledge, motivation and inspiration, and stronger ties with other like-minded professionals.

What's that you say? You can't afford to go? Well, when you break it down, it looks like this:

- \$250 airline ticket
- \$199 pass to the show (through the end of the year)
- \$59+tax per night hotel rooms, times three nights
- Food and fun money (which you might spend at home anyway)
- Total: under \$1000 for you to do the show. Simple as that.
- Long-term benefit to you and your DJ company: priceless.

Seriously. DJs who leave with just one or two great new ideas will make that back in a month or less. For multi-system operators, bringing your staff of DJs is an unparalleled way to get them energized about DJing for you, and make them into more productive, proactive team members armed with new skills. The bottom line is, if you want to make a huge impact on your own bottom line in 2010, you can't afford NOT to be at MBLVX!

If you are still undecided about going, please e-mail me at rb@mobilebeat.com or call me at 800-257-7635 and I'll give you even more reasons not to miss all the possibilities this event can bring to your DJ biz.

Ryan Burger, Publisher

P.S. – Just wait until you start hearing about the 20th Anniversary party we are planning for Mobile Beat in 2012!

DECEMBER 2009 **MOBILE BEAT** I S S U E N o . 1 2 5

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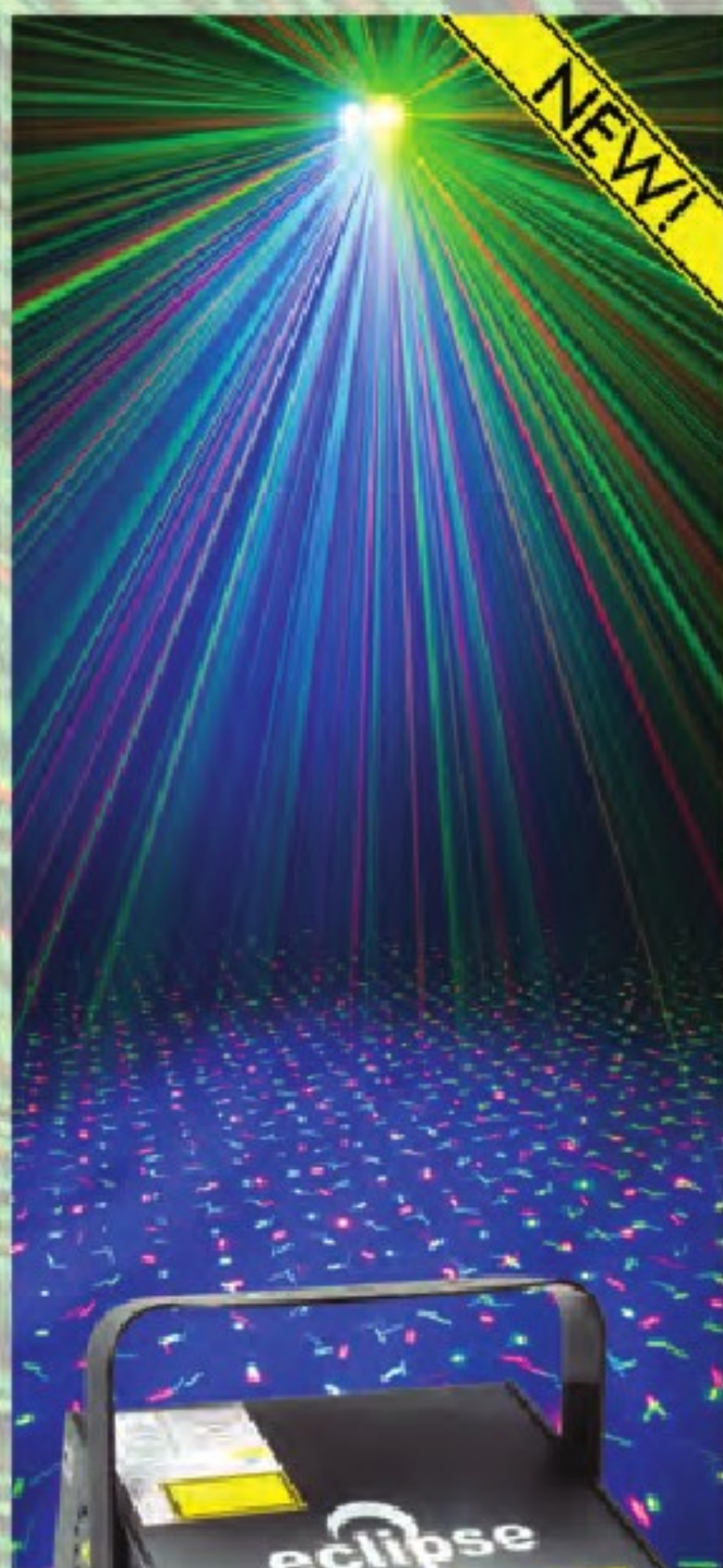
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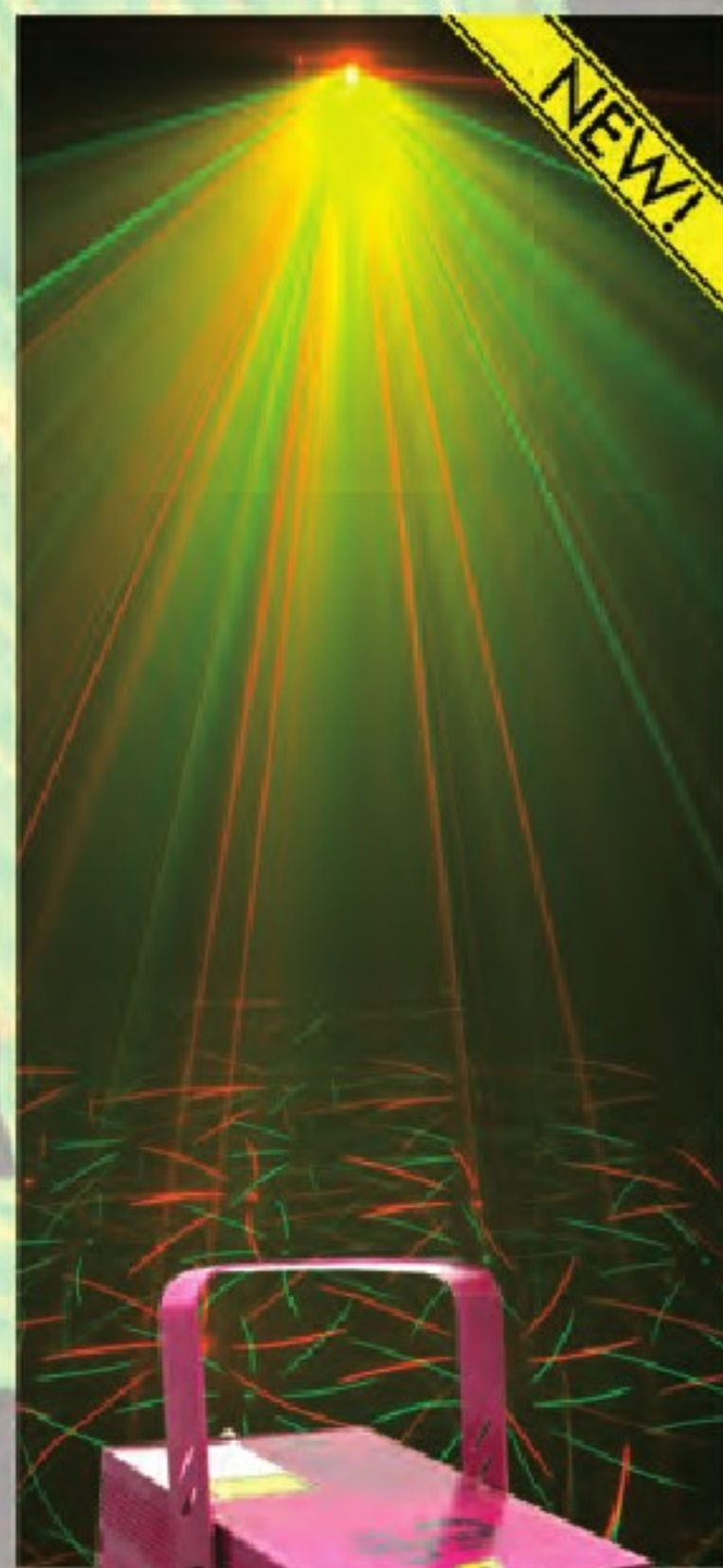
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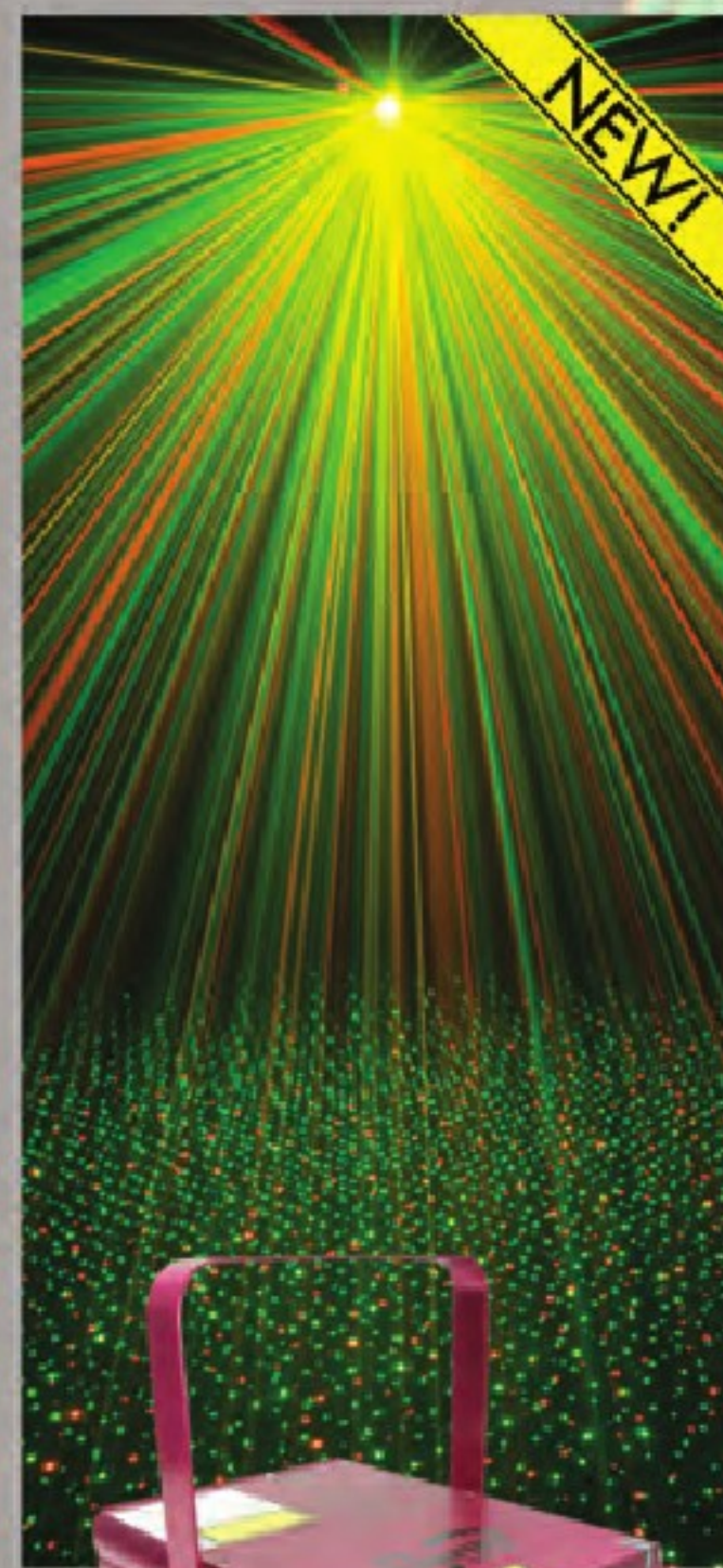
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You spend money, time and energy to get that bride to hire you for her wedding, to land that corporate event, to convince someone to

hire you over the next DJ. What are you doing to keep these people as clients? You may have been great and they loved you, but after time passes, will they remember you or know that you're still in business?



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letters; they just need to see YOUR name once a month in order for your company to stay in the forefront of their minds. It's proven that it costs five times more to create new business over repeat business and referrals from past clients.

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Sign up now at **NewslettersMonthly.com** and look for them at MBLVX!



WILL THE 2010 MB TOUR STOP IN YOUR NEIGHBORHOOD?

Minneapolis? Kansas City? St. Louis? Dallas? Houston? These are some of the cities we've heard from that were disappointed that the 2009 Mobile Beat - Pioneer ProDJ Tour 2009 didn't pay a visit. Well, in 2010 it's up to YOU. Some of the past tour's most successful stops were those with strong local backing.

Get together as a group, an ADJA chapter, or other local association and make a request for us to bring next year's roadshow to your neighborhood. Please e-mail Mike Buonaccorso, Trade Show and Tour Producer, at mb@mobilebeat.com expressing your interest and we will send you the requirements to make it happen. 2009 cities are eligible for a repeat visit!

Jet Blue, Budget Team Up for MBLVX

Jet Blue Airlines and Budget Rent-a-Car have teamed up with Mobile Beat to provide great savings on flights and car rentals for show attendees!

BOOK YOUR FLIGHT

Jet Blue Airlines is the official carrier for Mobile Beat Las Vegas 2010. To be able to use the discount, all travel must be booked online. Any flight can be chosen as long as it arrives at the destination no more than two days before the start of the convention and departs no more than two days after the end of the convention. Receive a 5% discount on the lowest available fare by using the **code MBLVX** at www.jetblue.com/promo.

RENT A CAR

Budget is the official car rental agency for Mobile Beat Las Vegas 2010. Attendees can book their vehicles through the reservation hotline, 702-730-0100, or through www.budgetvegas.com. Use the **code LCR7777783** to guarantee the show rates!

Time to take the Limbo to a New High

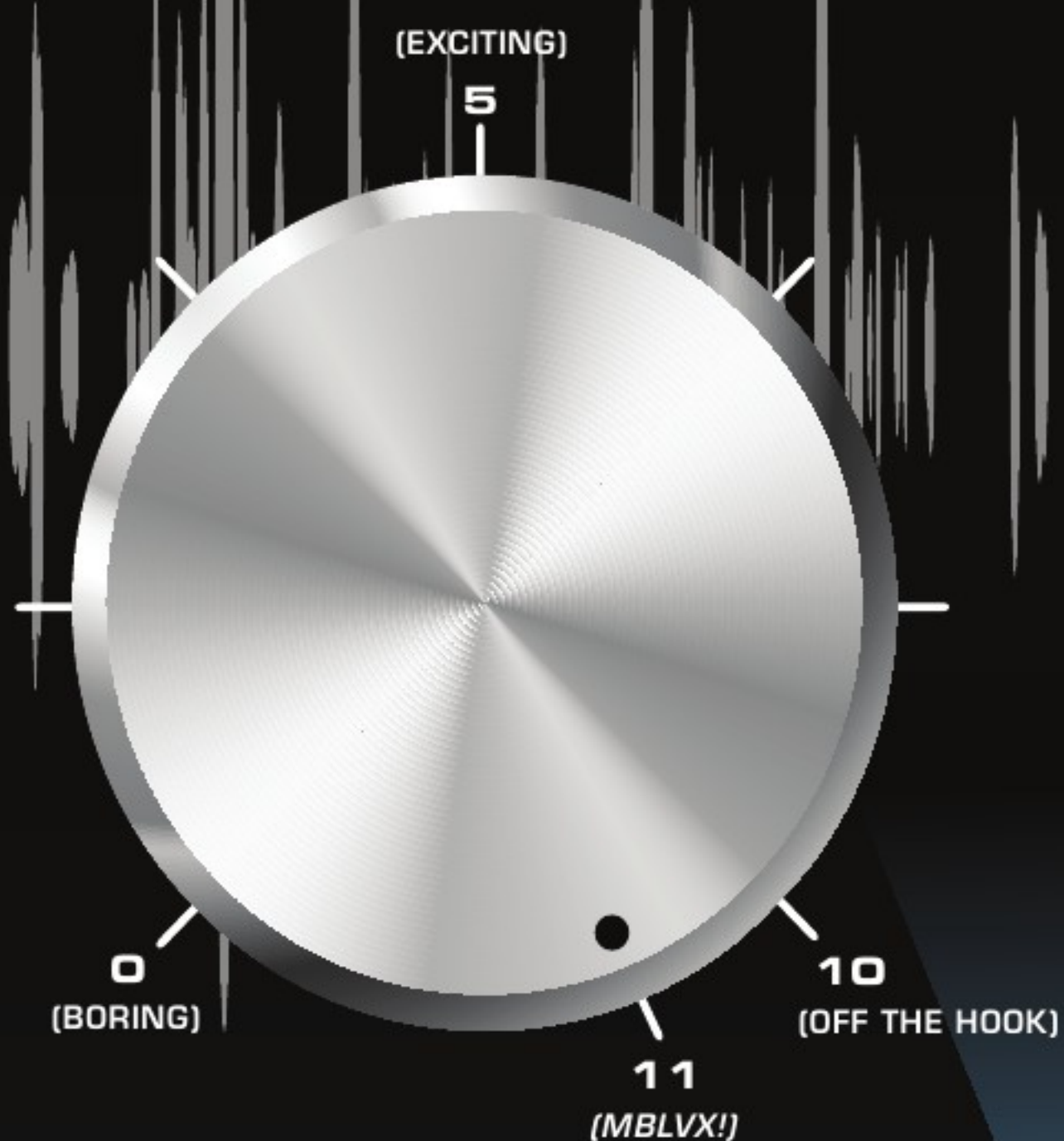
It's time to take the limbo to a new high (or low as you might think with limbo contests), with Limbo To Go. Most DJs carry around a dowel rod or one of those collapsible limbo sticks or an inflatable version, but this one is on a totally different level. This is a quick-assembling, heavy duty metal unit that comes in a small bag and is perfect for the truly mobile DJ. The upright stands that hold the limbo stick are like tent poles, in that they fold up but they stay together in one unit. The four joined pieces snap together into a rigid whole and then go into their bases. The whole unit goes together in less than a minute, or as demonstrated on their online video at limbotogo.com, under 45 seconds. In development also is the next generation of Limbo To Go, featuring a Glow unit with LED lighting powered by batteries so you can take the limbo experience even further.

Limbo To Go is making its industry debut at MBLVX Check it out at the MBLVX nighttime events

or on the exhibit floor. If this was available back in 2007 when Chubby Checker graced the MBLV conference stage doing the Limbo Rock, we would have been so set!

If you want to check it out before the show, go to **LimboToGo.Com**.





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Grandmaster Slice
Coolio

Mobile Beat Hall of Fame Reorganized, Relaunched

The Mobile Beat Hall of Fame, started in 2007, was recently revamped to more clearly define the past and future awards. For years, in various awards given out, there were no set parameters to determine each recipient. Some had service that clearly had more of a national impact on the mobile DJ industry, while others had stellar careers as entertainers. The amount of work to accomplish either typically means an award winner can only focus on one side of the equation. Thus, the award has been broken into two: a Hall of Fame Award and a Lifetime Achievement Award. The criteria have been established as follows:

Mobile Beat HALL OF FAME - The Hall honors individuals who have made a significant impact nationally or internationally on the mobile entertainment industry. They have often risked their personal or business finances to attain results that proved beneficial to the entire industry, spurring growth and enhanced perceptions. These individuals have proven themselves as leaders in their fields through their actions and standards. The MB Hall of Fame is based more on industry achievement than individual performance, although most inductees have been or continue to be performers at some level. It does not merely honor the superior achievement embodied in a single work. Instead, it is an acknowledgement of superior achievement in an entire career.

Mobile Beat LIFETIME ACHIEVEMENT AWARD - This award is presented to individuals who have made significant and lasting contributions in performance and have demonstrated accomplishments as entertainers over an extended period of time in the mobile entertainment industry. Recipients also should be or have been involved in freely lending their experience and time to benefit others in the mobile entertainment field. Like the Hall of Fame, it does not merely honor achievement embodied in a single work, but acknowledges superior achievement in an entire career.

In other words, Hall of Fame designation has been placed on those individuals who stepped well beyond their individual entertainment companies with accomplishments that encourage a significant growth of professionalism benefiting all in the industry. In contrast, those individuals whose excellence was primarily focused on their entertainment companies and careers are given the Lifetime Achievement Award.

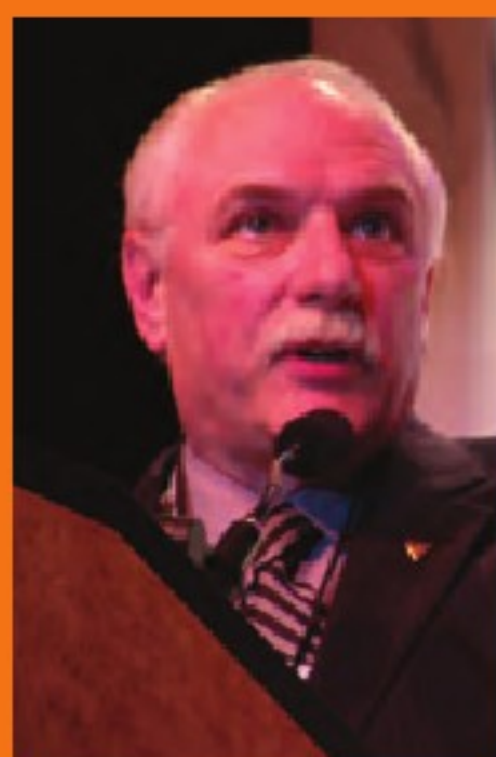
Based on the new criteria, it was determined that the Mobile Beat Lifetime Achievement Awards given to Bruce Keslar and Dennis Hampson in 2006, in light of the newly established criteria for the awards, were actually reflective of the higher criteria necessary for entrance into the Mobile Beat Hall of Fame, so they are both now permanent inductees of the Hall.

A third category, the Mobile Beat ARTIST HALL OF FAME award is presented to musical artists whose music has become standard with mobile entertainers. Each one typically makes an appearance at a Mobile Beat industry event.

The 2010 Mobile Beat Hall of Fame inductee and winner of the 2010 Lifetime Achievement Award will be announced in Las Vegas at MBLVX. For more on the MB Hall of Fame and its inductees, visit <http://www.mobilebeat.com/hall-of-fame/>. **MB**



Bruce Keslar
2006



Dennis Hampson
2006



Mark Ferrell
2008



Michael Buonaccorso
2009



????????????
2010

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Sensational Seminars

Note: Seminars subject to change. Times/rooms TBA. Check <http://www.mobilebeat.com/las-vegas-dj-show/> for the most up-to-date information.

MONDAY, FEBRUARY 8 • PRE-SHOW BONUS SEMINARS

The Art of the Quinceanera • Cheryl Quinlan

By the end of this presentation, attendees will know what a Quinceanera is, why it is so important in the Hispanic culture, and its potential as another market to service. Learn the general order of events at a Quinceanera, as well as the traditions and their significance. Glean information on how you can help your client make the event better and get tips how you can look like a Quince master even if you've never done one before.

Photoshop and Video Editing for DJs • Mark Evans

In this seminar / workshop you will learn about photo formats, sizes and color conversions and more. Learn photo corrections, how to adjust colors, exposure, shadows and highlights. Plus, learn how to take the photos and put them into video, exporting a project out to DVD or a movie format.

See expanded description on page 31.

Weddings 101 • Bill Smith / Bill Goode

Designed for the DJ who has less than five years of experience, or for DJs who feel that they need a refresher course in the basic skills of running a wedding reception. Topics include: planning; working with the client; an interactive exercise for DJs who haven't done introductions; and how to handle unforeseen events that threaten the flow and success of your client's wedding reception.

12 Steps to Better Performances • Dean Carlson

Do you find yourself struggling, unable to make that solid connection with your clients or their guests—the connection that creates the energy and synergy making it a truly memorable event? Having trained nearly 100 DJs, Dean Carlson will show you that it's not just about being "on," but rather it's a matter of small steps enhancing performances in a short period of time. *See expanded description on page 34.*

Work Experience—Applied • David Van Enger

Veteran presenter David Van Enger has combed the country to bring you the work experiences of the nation. Numerous DJs will be sharing with you how they have applied and learned from their past jobs to become more observant, more efficient event facilitators, memorable entertainers, and overall better DJ/MCs. Some of the tools and skills you will learn in this presentation would take you a lifetime of working other jobs to obtain.

It's Time to Work Smart • Doug Sandler

Doug is back with his controversial seminar that really had people talking on the summer tour! Ever wonder what it would be like to get client referrals BEFORE you worked a gig? Would you believe that over 90% of your responsibilities occur PRIOR TO working a function? Did you know 9 out of 10 DJs and MCs focus on things that will not make them one cent in the DJ business? It's time for all that to change. Let's start NOW. *See expanded description on page 32.*

TUESDAY, FEBRUARY 9 • MBLVX: DAY 1

Putting the Passion Back into Your Business...and into You!

Sean "Big Daddy" McKee / Gerry Siracusa

You have seen Big Daddy perform at many DJ conventions. He won the

ProDJ.com best DJ contest in 2008. The passion he has for performing is second to none. Gerry is a multi-op DJ company owner, and he has also garnered DJ of the year awards on numerous occasions. These two are combining their passions—Gerry for the business end and Big Daddy for performance—to bring you this UPLIFTING seminar. They will share personal and professional stories about their passions, and they will also give you some helpful hints. This interactive session will re-ignite your own passion for performing and growing your business.

KEYNOTE: Live (and Earn) It Forward: Living and Earning WAY BEYOND Your Average! • Kent Julian

REAL Success is not just about business—it's about life. What that means to you is that learning to live it forward is more than a phrase, it's a means to experiencing REAL SUCCESS & PROFIT in the most important roles of your life, professional, personal, and otherwise. This keynote will be about success as a DJ...but also about so much more! *For more by and about Kent Julian, turn to page 16.*

Mining Bridal Show Gold • Andy Ebon

Are you having challenges with meeting brides and grooms face to face? A bridal show is your answer. This seminar will help you discover how to prepare, exhibit, and follow up successfully. Andy draws on direct experience of over 100 local and national trade shows to coach you in practical planning and execution that will make your bridal show exhibitor experience more successful. *Check out an article by Andy Ebon on page 20.*

Longevity (More than Just Games) • John Rozz

John Rozz will motivate attendees with fresh ideas on being UP in a down world. This seminar will touch deeply on the love and passion you can have for the mobile DJing business. John will cover balancing an entertainer's life, along with good mental and physical health. He will also include some great icebreakers and interactive games! So, you feel tired and burnt out after 10 years? 15? 20? Meet John Rozz, one of the pioneers in the industry and learn how to handle the next 25! *For more about John Rozz, turn to page 42.*

Mobile Beat "Chat" • A 3-Topic Session Moderated by Eric Sands

Sessions One and Two will combine the two subjects of video and bar mitzvahs, demonstrating the numerous ways to incorporate video at bar/bat mitzvahs, as well as talk about hardware and technical issues.

Session Three asks the question: "Are you the Master of Disaster?" Have you ever discovered your equipment wasn't working 10 minutes before start time? Bring your ideas, stories, and solutions. We will share common equipment mishaps, potential horror stories, and discuss how to prevent catastrophes from happening. Also bring any small "lifesaver" gadgets to "show & tell."

WEDNESDAY, FEBRUARY 10 • MBLVX: DAY 2

A Year in the Life: The Beatles 1964 • A Documentary Presentation with Mike Ficher

Steeled on long nights in the cavernous clubs of Germany in the early '60s, the Beatles were far from an overnight sensation when they stormed America in 1964. But, no act in recording history enjoyed a year quite like the Fab Four did in 1964. Trace their meteoric US rise through songs, concerts, albums, ground-breaking TV appearances, and more, in this engaging look at John, Paul, George and Ringo in 1964. Mike will guide you through the Beatles' transition from a novelty import to the object of the screaming adulation for America's teens. Mike hosts *Ultimate Oldies* (www.theultimateoldiesshow.com) on KPOV in Bend, OR.

Favertism • Scott Faver

Come experience interactive games and activities for a variety of different events, and learn about: approaches to corporate training vs. parties; how to create Relevant Reunions, Magical Mitzvahs, Wonderful Weddings and more. Special emphasis on adding photos, video and other visuals to enhance the show. Facts tell, emotion sell. Learn how to create and sell personalized entertainment that will make them laugh, make them cry...and make them buy! It's all designed to put you in "Faver" with your clients.

Owning Your Market: The Revolving Door™ Strategy for Marketing Your Services • Kent Julian

Are you creating TOMA (Top of Mind Awareness) within your market? It's not hard to OWN your market; but most businesses have no idea how to do it. This breakout session will walk you through the process of building this all-important awareness. Follow these principles and you WILL create Top Of Mind Awareness and OWN your market! *For more by and about Kent Julian, turn to page 16.*

The Video DJ: An Inevitable Evolution • Nick Covino

Nick has evolved from a 1990s CD jock into an all-digital VJ of 2010. It was only natural, as clients increasingly wanted to take their events to another level. Nick will explain how to get into the game and offer video performance tips. Learn the difference between a "DJ that plays videos" and a true "VJ." The VJ revolution is already upon us; evolving to stay ahead is critical for those looking to book bigger clients and engage a wider audience.

The WHY of the BUY for the Bride • Rick Brewer

Learn to understand the mind of the typical bride, her state of mind, and why she will or will not respond to your marketing. A discussion of the 6 stages of the buying process and the 8 legs of successful marketing in the Wedding industry. *See expanded description on page 30.*

SEO (Search Engine Optimization) for DJs: Get Your Website Found! • Jeff Meuzelaar

As a new generation of consumers enters the market, how are you shifting your marketing strategies into the online mediums? Jeff Meuzelaar, a professional digital marketer by day and successful mobile DJ by night, will be guiding you through the steps of developing a comprehensive SEO strategy to get your website found by Google, Bing, and Yahoo. After all, what good is a website if it doesn't drive traffic? Four breakout sections will include: 1. Background Knowledge, 2. On-Page Techniques, 3. Off-Page Strategies, and 4. Industry Tools. *See expanded description on page 30.*

NLFX Professional • ProAcademy

For more info on the NLFX ProAcademy, turn to page 37.

SPOTLIGHT ON LIGHTING: Up-Selling Up-Lighting • Mike Fernino

Mike will explain how he has taken over 40% of his wedding business to lighting upgrades, and increased his company's gross revenue stream tremendously because of it. The seminar will feature: selling, effectively communicating, creating emotion with lighting, how to get your rate, and how to stand out from your competition.

SPOTLIGHT ON LIGHTING: Take Control of your Lighting 1

Technical presentation discussing DMX and its operation, changes in the evolving standard and its future. The difference between mic cable and DMX cable will be explained, as well as adapting, splitting and terminating. Wireless DMX, addressing and troubleshooting will also be covered. This is a complete informational session for any DJ wishing to use DMX more effectively.

SPOTLIGHT ON LIGHTING: Take Control of Your Lighting 2

In this presentation a light-to-sound show will be built and the curtain pulled away on the tricks employed to build exciting shows very quickly. Topics to be discussed will also include programming basics, different controller types, and simplifying fixture control. See how to integrate lighting, video and audio into seamless shows. (Perfect for grand entrances!) Bring a laptop (Windows XP, Vista or Mac OS) and a free copy of lighting control software will be provided so you can follow along from your own computer!

SPOTLIGHT ON LIGHTING: Lighting Design • Jason Weldon

SPONSORED SEMINAR

Advanced Internet Strategies: So You Have a Website, Now What? • Scott Kartsounes and Darren Hughes - DJ Intelligence

It's the Internet age: Brides and party planners are no longer "wishing for" the ability to book and plan their events online, they're expecting it! Learn how to harness the incredible strength of the web and put your website to work for you by converting it from an ordinary static brochure into an interactive online destination that will keep clients and prospects coming back for more! This action-packed power seminar is a must for all DJs, whether you already have a major web presence or none at all. Learn how to take your website to the next level with interactive website tools from DJ Intelligence for booking events online and complete online event planning. It's time to make the web work for you! This is an informational demonstration and educational seminar, geared towards both beginners and pros.

SPONSORED SEMINAR

Game Shows for DJs!

Dean Lichtenwalner - Creative Imagineering (Game Show Mania)

In this seminar we will discuss how game shows can increase your profits by accessing corporate events, schools, colleges and other groups. We will discuss real life situations and how to get these events. Game show owners will tell their stories and explain how they have been successful with their game show offerings.

THURSDAY, FEBRUARY 11 • MBLVX: DAY 3

Everything Old Is New Again! • Ed Spencer

DJs are no longer competing only with other DJs. We're competing with movies, TV and other media to captivate and entertain our clients and their guests. In this seminar, Ed helps you battle the ever-decreasing attention span of potential clients by using creativity, theatrical concepts, and a flair for the dramatic to turn old routines, boring music and tired concepts into fresh ideas—ideas that can directly translate into happier clients, better parties, and more money for your DJ business.

Elvis 1956: The Year that Changed Pop Music • A Documentary Presentation with Mike Ficher

Few pop music performers have enjoyed a year quite like the King of Rock & Roll did in 1956. In the span of less than 10 months, Elvis Presley went from hillbilly mama's boy to young America's idol. Hear unique sound clips, including alternate versions of "Heartbreak Hotel" and the oldest known live recording of the King. Trace all the concert stops, recording dates and key TV appearances, and learn about his budding movie career. Veteran entertainer

and radio personality Mike Ficher offers an in-depth, insightful and entertaining account of the most exhilarating year in the life of Elvis Presley.

Headlines: Create Print Ads that Drive Leads & Sales • **Andy Ebon**

With free wedding publications everywhere, print is not dead to most brides. Any wedding industry business that spends money in print media wants its investment to work harder and be more effective. This proactive session will break down the imagery and copy in ads to show why some ads pull response and others do not, helping you design or revise your print ads to give you more bang for your marketing buck.

90 Minutes in Heaven: A True Story of Death and Life • **Don Piper**

Don Piper is a dynamic speaker and the author of New York Times best-seller, *90 Minutes in Heaven: A True Story of Death and Life*. In 1989, an 18-wheeler struck his Ford Escort head-on. He was killed instantly—pronounced dead by four sets of EMTs. But then what happened? No matter what you believe about the supernatural, his story will make you think about what's really important. *For more about Don Piper, turn to page 36.*

Built to Last! • **Rich Cranston**

From fledgling independence to developing and maintaining a world-class brand: This session will help you make your business survive the test of time. Don't miss important tips on how to find operational and economic stability in a dynamic industry.

NLFX Professional • ProAcademy

Running a Successful DJ Business • **Danny Brewer**

How many hats do you wear in your business? What hats do you wear most often? What hats do you really want to wear and what hats do you not want to wear? In this seminar, the many responsibilities of running a business are covered. Danny Brewer will help you address your strengths and weaknesses as the owner of your business. Learn how to delegate work to those that are stronger at a certain part of the job, and focus on the parts of the job that you are good at yourself. Surround yourself with hard workers and great talent and you will succeed in your business.

SPOTLIGHT ON AUDIO: Audio for Entertainers 2

The next step in audio for entertainers. Building on the fundamentals covered in the first session, this session breaks down a loudspeaker datasheet and explains it in plain, simple terms. Topics will include frequency response, maximum SPL, power handling and impedance. Connecting multiple loudspeakers to an amplifier will also be covered, as will the differences between Class A/B, H and D amplifiers. A brief update will also be presented on the FCC and the changes related to wireless microphone systems.

SPONSORED SEMINAR (Day TBA)

EZDJWebsites Gets You Online Fast and Affordably!

Mark Evans

Mobile Beat Internet Services has developed EZDJWebsites, a service for setting up a basic website. It helps your company establish a web presence easily and inexpensively but still allows you to customize your own site. Choose from high-quality design options, along with other graphics, fantastic web based tools, and more. We will show you how to search the web to see if your desired web address is available, and demonstrate the basics of our software, using photos, DJ Intelligence integration, and integration with other services via our virtual pages.

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Learn to “Live It Forward” with Kent Julian

Kent Julian is not just a typical seminar speaker. And his Live It Forward endeavor is much more than a typical motivational talk. Live It Forward exists to empower a new generation of individuals and leaders to break through “ordinary barriers” and live WAY BEYOND their average—and it has been extremely successful in achieving this goal. Kent has made a name for himself as a speaker, life and career coach, author, and leadership expert.

Yet even though Kent receives glowing testimonials and endorsements, he bills himself simply as an “Average Joe”—simply a student of life who has done his homework and followed through with his plans. People who know him describe him as a real, quality guy who has a heart that draws you to him and a truly infectious spirit.

Before starting Live It Forward LLC, Kent led a number of large youth organizations. After 20 years of leadership, coaching, training, and speaking to hundreds-of-thousands of students, educators, and leaders, today Kent speaks to groups of all sizes, including regular appearances before crowds numbering in the thousands. His humorous story-telling, authentic passion, ability to relate, and bottom-line approach to life and leadership have engaged audiences everywhere he goes.

Kent also trains and coaches hundreds of people each year through workshops, national tele-classes, and personal coaching. He has been called “America’s life and career success coach for a new generation.” As a published author, Kent has penned countless articles for various magazines and journals, as well as authored, co-authored, or contributed to six books.

Mobile Beat: ...We’re here with one of our featured speakers for the Mobile Beat show, Kent Julian. He claims to be an average Joe, like the rest of us, and from all accounts, he definitely fits that description. Kent, introduce yourself and give us a little bit more to go on

Kent Julian: Well, it is great to be [here] with you. I am an “Average Joe,” but that’s about half the story. The other half is I really do believe I live way beyond my average, and that’s the idea behind Live It Forward,

helping people really tap into those few things that they do well and that they can become an expert in so that they can live way beyond their average. And by being able to focus on those few things and doing them well, you can not only live way beyond your average, but you can have a way-beyond-your-average life.

MB: Tell us what Live It Forward is all about. How did it happen? Go back in time and tell us how you kicked this mission of yours in gear..

KJ: Well, one of the things I’m really excited about your conference is...I get the sense that my story is going to connect really well with some DJ stories.

I was a youth pastor for years and worked with high school, middle school, and college students. I enjoyed that and it was a good fit, but six or seven years ago I really started sensing that that wasn’t my truest calling, especially the pastoring side of things—and I had no idea what I really wanted to do. And so I took a few years to figure that out, went through some career coaching.

But the long story made short is I started my own business five years ago, and I started it on the side and did it for three years part-time. My business, Live It Forward, is really about helping people think through intentionally what they want their life to be all about. And so the two areas where I do most of my work revolve around life and career coaching, or life and career training and workshops. So I do a lot of those all around the country, but also a lot of one-on-one coaching. And then the other thing that I do is travel around and speak on different messages. And all of them are tied together in that Live It Forward theme: that intentionality; that thinking of what do you want, and then moving backwards and figuring out how to get there.

But I think the place, Ryan, where I’m going to really connect with the guys and the gals that are involved in being DJs is I’m sure that many of them had to start the way that I started: doing something sort of on the side that you’re passionate about but you’re not really sure how to move it from a hobby into something where you’re beginning to generate some revenue, to where it’s something that can be full-time, to where it’s something that can be not only full-time but can be very rewarding, not just in the experience but also financially...

MB: ...What you’re saying with the DJs, that makes perfect sense. The average mobile disc jockey is doing this as a part-time income and has dreams of doing it full-time. Definitely see the connection. ...On your site you feature something you call the Live It Forward Gift. Can you explain that for us?

TURN TO PAGE 18

7 Secrets to Getting What You Really Want In Life

BY KENT JULIAN

- Are you getting what you want out of life?
- Are you getting the results you want?
- Are you building quality relationships?
- Are you finding meaning and fulfillment?
- Are you experiencing success and significance?

Over the past several years, I've worked personally with over 200 life-and-career coaching clients, and the bottom-line reason most hire me is because they want answers to these questions. It's frustrating when you want to "live it forward," but have no idea what to do or how to get started. Below are a few of the big-picture principles I share with my coaching clients.

1. DISCOVER YOUR 1 THING

Remember the movie City Slickers? In one of the most memorable scenes, Curly (the cowboy) asks Mitch (the city slicker), "Do you know what the meaning of life is?" Mitch says, "No, what?" Curly says, "This," and holds up his index finger. Mitch says, "Your finger?" Curly answers, "No, it's just one thing, and everything else don't mean ____ (I won't repeat what Curly says here)." Mitch says, "That's great Curly, but what's the one thing?" Curly concludes the conversation by saying, "That's what you have to figure out."

The above conversation (BTW, I paraphrased it) highlights one of the most important principles I share with my life-and-career coaching clients. What's your 1 Thing? What makes life worth living? Even more, if everything else is stripped away in life, what's the 1 Thing that makes life...life? Figure this out and you're on your way to getting what you want out of life. Why? Because you will know what life is all about for you.

In case you're wondering, my 1 Thing is: To glorify God and enjoy Him well. And notice, my 1 Thing is not about me, it's about something (or, I should say someone) bigger than me. In my mind, only something bigger than me brings true meaning to life. Something bigger than me or my personal interest is something worth pursuing!

2. ALIGN YOUR "BEING" AND "DOING"

Another key to getting what you want in life is aligning who you are (aka, your being) and what you do (aka, your doing) with your 1 Thing. In other words, how does your 1 Thing impact who you are and what you do? This step personalizes your 1 Thing and allows you to create a personal pur-

pose (i.e. mission) statement.

For instance, my personal purpose statement is: To glorify God and enjoy Him well (my 1 Thing) by living it forward in the most important roles of my life (my being) and by inspiring and empowering others to do the same (my doing).



3. FIGURE OUT WHAT YOU DON'T WANT

Once you have identified your life purpose, a great way to determine what you want to get out of life is to identify the things that are in your life that won't help you live out your purpose. What would you like to change? What are you tired of? What attitudes and habits are NOT in line with your life purpose? Take action to flush this stuff out of your life!

4. DETERMINE WHAT YOU DO WANT

Identifying what you don't want in life clarifies what you DO want. And again, since you have discovered your true purpose, what you do want will be congruent with your 1 Thing, your being, and your doing.

5. TAP INTO THE TRUE YOU

One way to almost guarantee that you get what you want in life is to tap into your true personality, natural talents, passions, values, and dreams. Stephen Covey calls this finding your voice. Notice, you already know your purpose (what Covey calls "beginning with the end in mind"), but knowing your true voice is "how" you live out your purpose. It's the uniquely-you way of achieving what you were put on earth to accomplish. Here is where personality profiles and natural talent indicators can be very useful.

6. GET IN GEAR

You don't have to have it all together to get in gear and get started. Begin pursuing what you want in life NOW! If you wait until you have it all together or conditions are perfect, you will never get started. Life is a journey and a process. The time to start moving towards your dreams is TODAY.

What's more, remember that all big goals are accomplished one step at a time. If you take one step every day, you'll take 31 steps in a typical month and 365 steps in a year!

7. TAKE 100% RESPONSIBILITY FOR YOUR LIFE

This secret is the last one listed, but it could have easily been the first. Jack Canfield, in his book The Success Principles, lists this as the #1 key to experiencing true success. He gives 64 different principles, but basically says that if a person doesn't embrace this principle first and foremost, all the other principles won't amount to much. Taking 100% responsibility for your life is that important!

"You must take personal responsibility. You cannot change the circumstances, the seasons, or the wind, but you can change yourself" - Jim Rohn. MB

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**IDENTIFYING WHAT YOU DON'T WANT IN LIFE
CLARIFIES WHAT YOU DO WANT.**

Learn to “Live It Forward” with Kent Julian

CONTINUED FROM PAGE 16

KJ: Yeah, the Live It Forward Gift, that’s actually part of the career coaching I do. (I’m going to be doing a breakout session or a workshop while I’m there and we will get into this.)

Primarily, one of the things I do in career coaching is I help people develop what we call the Envision It Forward compass. The bottom line is we’re really helping people think three to five years in advance and say to themselves, “This is what I want my life to look like, and here’s how I want work to fit into it,” which is very different. Most people say, “This is what I do for work and this is how I make my life fit around that.” And we go totally the opposite way and say, really determine what you want your life to look like, and then figure out how you want work to fit into that.

And it’s a pretty complex—simple in some ways, but complex in other ways—system that I take them through. But bottom line, the Live It Forward Gift is really that gift that you’re saying, “Here’s what I feel like I have to offer the world.” And when we are able to get that down into a one-phrase or a one-sentence explanation and then add different ingredients to it. In this compass we come up with a filter that you can actually use to look at opportunities and say to yourself, “Does this fit my gift? And is it the thing that I can give away to the world and actually earn money from?” So there’s a whole system of how we walk through that, but it all revolves around the Live It Forward Gift.

MB: *So, people are going to be able to see you at the conference and get the whole explanation...You’re not just up there powerpointing through goofy stuff, by any means. You’re involved. Describe a little further what your presentation is like and what the DJs should expect to get out of it.*

KJ: I appreciate you saying that, because...from talking to you a little bit, I know that people who are serious about being a DJ, one of the things they can’t stand is...people that are in the same industry that borrow Uncle Buck’s boom box and they go and play some different CDs and say some corny things from the microphone and say, “Yeah, I’m a DJ.” And it just totally takes what they’re trying to do, which is very professional...and brings it down several levels. And you’ve got to fight that bad image...

In the exact same way, in the field that I’m in, when I’m speaking all over the country, the moment you say to someone that you’re a professional speaker, one of the images that pops into their mind is Chris Farley in his “Motivational Speaker” sketch.

MB: *“Motivational Speaker,” as in “...livin’ in a van, down by the river?”*

KJ: That’s exactly it. I’m fighting that all the time and it drives me nuts. [So the] energy that I bring to a presentation, number one, it’s really me up there. I’m not in character. It’s just me. And I like to say that I mix energy and entertainment with real know-how—with really deep know-how...

If you go onto my site, LiveltForward.com, and you look at the testimonials—and there are tons of them on there—there is so much about energy, inspiration, but also depth...there are going to be two or three things you walk away with that you can do that day in your life to really make a difference.

MB: *Fantastic. You’re our featured presenter on Tuesday, and then you’re also going to be doing a little bit of a workshop either later on Tuesday or on Wednesday...So people are really going to be able to get a lot more information, and also be able to connect with you.*

KJ: I’m not one of these guys who walk offstage and I go back to my hotel room and I just seclude myself. When I’m there, I’m there. One of the things I’m looking forward to in every place that I go, I really look forward to interacting with people, grabbing a cup of coffee, allowing people to pick my brain, I’ll pick other people’s brains.

MB: *Well...you can learn something from anybody and improve yourself...Anything else that you can bring up so people know who you are, what it’s all going to be about?*

KJ: Well, this is just kind of on the side, a different thing...I’m excited about speaking for your conference because it’s in Las Vegas; because so often when I’m out speaking I bump into interesting people...in Vegas, you’re bound to rub shoulders with somebody.

Recently, for instance, I was in this little place, Essex Vermont, which is right near Burlington...and I was doing a presentation there. And that night, I was out at an ice cream shop, a Ben & Jerry’s, and I was coming out of the restroom and it was really awkward because there were these people taking pictures right near the restroom doors...I needed to walk by, but it was such a close space that I kind of squeezed my way and bumped into this one guy.

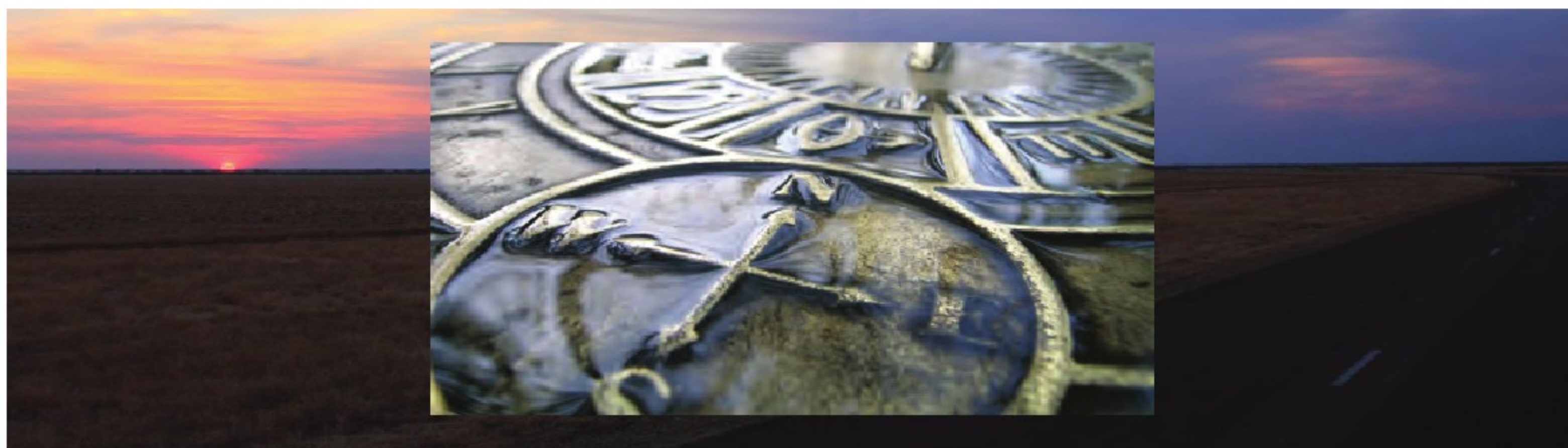
And when I got back in line to get my ice cream, the person I was with said, “Do you know who you just rubbed shoulders with?” And I said, “No. Who?” And he said, “Jerry.” I said, “Jerry. Jerry who?”

MB: *It’s not Jerry Seinfeld...*

KJ: No. I would have known Jerry Seinfeld. He said, “Jerry of Ben & Jerry’s.” And here’s this guy, Jerry of Ben & Jerry’s Ice Cream was there. And so those kind of things happen all the time. So I’m sure something like that is going to happen in Vegas. We’re going to bump into somebody...

MB: You’ll probably bump into Elvis—there might be an Elvis convention in town. Who knows?

KJ: I would like that. In fact, I’d love to get a picture with five or six great Elvises. That would be a lot of fun. **MB**



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MAY 18, 2009



Are You Addicted to More?

Learn some new math: addition-by-subtraction

BY ANDY EBON

Many business people are addicted to "more." More products, more services, more locations, more choices...all of these allegedly leading to more profits. In many cases, more does mean additional revenue. The irony, of course, is more can also mean more overhead, more headaches, more personnel, more mistakes, and more confusion.

Just stand in a line at a fast food operation and watch customers in front of you. You'll see their heads begin to spin at the vast array of choices offered for a simple lunch. When out to dinner, there is nothing better than a competent waiter who not only gives you the specials, but recommendations for the dishes that he or she or customers enjoy the most. The waiter is softly taking some choices off the board.



In the wedding industry, over time, many wedding businesses add services and products to the point of customer confusion. Alternatively, companies simply get larger to the point of inefficiency. Is having eight photographers better than having three? Is having 15 disc jockeys better than having eight? It depends.

Depends on what? On the profitability of the last DJ or photographer. Not to mention the personnel juggling, clerical support and other complications brought on by more.

Entrepreneurs are, by nature, idea people. We look for opportunities to expand, grow, and enhance.

Just for a moment, knock it off! Instead of looking at how to grow, examine how to shrink. What services or products are you offering that generate revenue, but not profits. Is your third sales office generating a profitable level of sales? When you crunch the numbers, is the first two-thirds of your capacity (people, products, office) generating more than 90% of your sales? Is that last 10% of sales profitable, at all? If you reduced your availability (capacity) would your pricing be stable...or even go higher?

Think of it as cleaning out your closet. Are there things that don't fit any more? That are out of style? That are just creating such clutter that you can't even see all the choices? Chances are such a circumstance is creating confusion within your company, as well as with your contacts, customers and prospects.

Eliminating unproductive products, services, and yes...people, is "addition by subtraction." So ask yourself what really needs to stay, and what has run its course and should be eliminated. You will recapture some time, ease, and perhaps be more productive with less. **MB**

ASK YOURSELF WHAT REALLY NEEDS TO STAY, AND WHAT HAS RUN ITS COURSE AND SHOULD BE ELIMINATED.

MOBILE BEAT PRE-SHOW SUPER SESSION
MONDAY FEBRUARY 8, 2010
1:30 - 4:30 PM

Blogging Your Way to Business Success

Parts 1 & 2

with Andy Ebon

PLEASE NOTE: This session is NOT included in the FULL SHOW PASS but requires an additional registration fee: Pre-show - \$60 / Onsite - \$75. TO ATTEND THIS SESSION YOU MUST BE REGISTERED FOR MBLVX FIRST.

Since the mid-'90s, blogs have helped make the world more web-centric. But it has become exceedingly difficult to stay visible amidst the multitude of competitors' web sites. Creating and maintaining a business blog is THE best way to rise above the crowd—to continually communicate and promote your website and business while improving search engine rankings, all without constant dependence on a webmaster. If you would like to discover more about cross-promotion on the web and dramatically improve your search engine ranking, this seminar is for you!

Part One - Blogging and Web Marketing: The Big Picture
(1:30 - 2:45 PM)

What a blog can do for your business

Understanding the integration between a blog and a website

Who reads your blog and writing for the reader

How to use a blog for cross-promoting your business and others'

Why "RSS feed" is one of the most important new terms you need to know now

The future of web marketing

Results: What results to expect and when to expect them

What you should do before you launch a blog

Part Two - How to Use Blogging Tools (3:00 - 4:30 PM)

Demonstrating the process of installing blogging software, plug-in software and writing actual posts

Demonstrating basic Wordpress blog platform setup

Showing theme templates for Wordpress, including their installation and switching between themes

Demonstrating installation of plug-in software options and their use

Writing a sample post, including uploading and resizing of images

Demonstrating how to optimize a post for search engines

Discover how your business can consolidate its website and blog into a single Wordpress-based site and become virtually independent of a webmaster

Bonus: Attendees of the blogging seminar will receive a FREE eBook copy of The Power of the Platform: Speakers on Success, which includes Andy Ebon's chapter, "Blogging Your Way to Business Success."

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TURN IT UP TO 11

MBLV NIGHT LIFE

"BIG GAME" PARTY TO PRECEDE MBLVX!

No, we're not talking about elephants, antelope, or elk, but on Sunday, February 7, 2010, join the **ADJA, NLFX Professional** and **DigiGames** starting at 2:30 PM for that final exciting NFL game of the year (you know the one). Concessions will be available and plenty of surprises are in store. It's a great way to kick off your time in Vegas. Join old friends and make new ones...See you there!

Pre-registration is \$10 and you can sign up at <https://members.mobilebeat.com> thru January 31.

OPENING NIGHT: A TRIBUTE TO SOUL TRAIN

Before BET, MTV or VH1, the Soul Train TV series was the soul and R&B style-maker. Driven by Don Cornelius, the show's velvet-voiced creator and MC, Soul Train arrived weekly in many US cities from the 1971 into the new millennium. Come to this MBLVX opening night kick-off dressed to the nines in your funkier afro wig, leisure suit or bell bottoms, and accessorize with class, artistic values, dancing skills and a fun attitude. Don't forget to bring your original bling. Prizes will be awarded to the coolest dressing females and males. Old school funk and smooth soul, along with updated versions of many of the classics, will provide the soundtrack for the evening. There will be many surprise guests and some interactive games

throughout the evening to go along with all the fun. The evening's special event is created and hosted by DJ John Rozz.

AMERICAN DJ: PARTY WITH THE FAMILY

American DJ (www.americandj.com) has again thrown its full support behind the Mobile Beat Vegas show. Along with their fantastic, large-scale booth showing all their new products, the American DJ Customer Appreciation Party on Wednesday night will again be a major highlight of the show.

"The Mobile Beat Show in Vegas has been a part of the American DJ culture for many years," says Scott Davies, General Manager of the American DJ Group of Companies. "For us it is way more than a chance to show the really cool new products American DJ has introduced. It's also a great opportunity for me and everyone else at our company to connect with many of the DJs that have helped to make American DJ what it is today. The show is our chance to catch up on what the members of our DJ family have been up to, and learn about what they need, so we can continue to turn out the best possible lighting and audio gear.

"It's also our chance to thank our DJs by throwing a great party for them. The DJ



community is like a family, and American DJ is proud to be a member of that family. For us, the Mobile Beat Show is like an annual family reunion—we wouldn't miss it for the world!"

MOBILE MUSIC: GET DOWN TO CLASSIC MB TOP 200 ARTISTS!

*Double the Hip-Hop Delight with
Coolio and the Sugar Hill Gang*

Mobile Beat, the American Disc Jockey Association, NLFX Professional and Pioneer ProDJ are proud to present a double bill of classic hip-hop icons, featuring Coolio and the Sugar Hill Gang, live on Tuesday night, February 9, 2010, at the Top of the Riv at the Riviera Hotel and Casino. The event is free for all full program badge holders.

Grandmaster Slice Slides into MBLVX

Grandmaster Slice, who recorded "Electric Slide (Shall We Dance)" back in 1989, is celebrating its 20th anniversary and kicking off the next 20 years of the slide at the 2010 Mobile Beat Las Vegas Conference. Come party with the 'master and enjoy new versions of the "Slide," "Strokin'" and other tracks he has remixed and rapped on. He'll be performing at one of the nighttime parties and possibly participating in a remixing seminar. **MB**

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SPECIAL
Grandmaster Slice
Coolio

Coolio Cooks Up a Hip-Hop Feast

A classic rapper and current culinary practitioner, Coolio simply does things his own way

According to the Allmusic Guide (www.allmusic.com), MBLVX guest artist Coolio “was one of the first rappers to balance pop accessibility with gritty, street-level subject matter and language...he shared the West Coast scene’s love of laid-back ‘70s funk...”

“Most of Coolio’s hits were exuberant, good-time party anthems (save for his moody signature song “Gangsta’s Paradise”), and he created a goofy, ingratiating persona in the videos that supported them. He was also popular with younger audiences and became a favorite on Nickelodeon comedy shows thanks to the thin, spidery dreadlocks that stuck straight out of his head in all directions.”

There’s no mistaking Coolio when you see him. This singular rap icon has a style undeniably his own, which continues to distinguish him from his peers. He comes to Vegas not only to bring a blast from the hip-hop past, but to bring a party that is truly off the hook. As the man says, “You know, my concerts are not old school; they’re go-to!”

Mobile Beat: We’re here with one of the artists who is coming to the Mobile Beat Las Vegas show this February. He’ll be performing February 9th, brought to you by the American Disc Jockey Association and NLFX Professional. Coolio, what can you tell us about your background?

Coolio: I got into the business—it’s kind of a funny thing. I was in the performing arts program that was run by a radio station, the original 1580 K-DAY. They started a performing arts program and we used to go and perform at the oddest places. We’d perform at senior citizen centers. We performed at parks and rec centers. The early groups like Grandmaster Flash and the Furious Five, Run-DMC, UTFO, the Boogie Boys—I came up with those cats...

I originally started with some cats out of New York...Whiz Kid and Richie C and DJ D. And I was fascinated by the whole hip-hop thing, you know? It was all brand new on the West Coast, and I was super-fascinated by that.

I used to just sit there and watch them. So there was this one guy...

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[who] started taking all the girls that I liked. And in the midst of that...he was rapping also—and one day I just kind of got a little junk. And he wrote some song...and he put it on tape and then he asked me what did I think of it...I said, that’s okay. I said, I could do something like

that. He said, you don’t even know how to rap. I said, well, I don’t have to know how to rap to write something like that...He said, well, do it, then. So I did it. And then I put mine on tape and I think it came out a little better than his. And that was it. I was indoctrinated.

MB: You definitely got into the thick of everything...How much later did it take until you started hitting the top of the charts with “Fantastic Voyage” and all that kind of stuff?

C: This is going to hurt you hard: 15 years, bro. 15 years, I rapped before I got a real record deal.

MB: Overnight success, 15 years. Yeah.

C: I didn’t get a real record deal until I was 29, damn near about to be 30.

MB: Wow. You were almost to the point of middle age in the rap community when you hit with your big stuff.

C: Yeah, so to speak. Which I’m actually glad it turned out that way because had I got really good at 20, I probably wouldn’t be around right now.

MB: Yeah. Gotcha. Well, fast forward to what you’ve been doing lately...the Ghetto Gourmet, the Food Network; all that kind of stuff outside of music.

C: I got kids. I’ve got seven children. And you know,



we still have our time together. I got a real cool thing. I've got a big family; like to travel. So they keep me busy. I've got nephews and nieces. Somebody's always around Big Coolio. We love each other and we spend a lot of time together. So I got plenty of stuff to keep me busy.

MB: *Very cool. On the cooking side, you have a book due out any time soon, correct?*

C: The book comes out November 17th.

MB: *Very cool.*

C: I think you guys are going to love it.

MB: *Describe it for us. How is this different from other cooking stuff?*

C: For one thing, my book's laugh-out-loud funny. I didn't make 30-minute meals. I made 10-minute meals long, long, long before Rachel Ray was even heard of. It's something I do. My mom was a great cook, and I think that's where I get most of my inspiration from.

MB: *Very cool. One last big thing to cover. What will your concert be like, when you play for all the DJs in February?*

C: ...We keep it super hot. We never rap over the words ever. I've never done a concert and rapped over the tracks. That's blasphemous. That's blasphemous in my day and time. If you rapped over the words, you got booed off the stage... So when you come to a Coolio concert, you're going to get that real. We said, I like the records. I don't put all that effect on my voice when I go up to the studio, so when we come out on stage, we sound like the record.

MB: *Very cool. You're doing all kinds of stuff you're known for. No doubt you've got some newer stuff that you'll be promoting as well?*

C: Absolutely. You're going to get it. You go online right now, go to YouTube Music, there's probably 10 new videos you haven't seen. Also I've got a record that's a little older...check it out at Coolio.com. Also I have one called "Alternative Gangsta." My newest thing that's out right now is called "Steal Here." I got a release dropping today called—the first one is called "Bottom to the Top." And the album's going to be called From the Bottom to the Top.

MB: *Very cool. Well, been rapping here with Coolio; looking forward to seeing you in your new hometown of Las Vegas, coming up in a couple months...*

C: ...Yo, peace out. **MB**

Sugarhill Gang to Bring Sweet Delight

The Sugarhill Gang can claim a milestone in pop music to their credit: Their biggest hit, "Rapper's Delight," the first hip hop single recorded to become a Top 40 hit.

The Gang—Wonder Mike, Big Bank Hank and Master Gee—all hail from Englewood in northern New Jersey. They were assembled into a group by producer Sylvia Robinson who also founded Sugar Hill Records, along with her husband, the record mogul Joe Robinson. The Sugarhill Gang is also the first rap group to perform on American Bandstand (although this is contested by fans of Run DMC to this day). The undeniable fact is that the Sugarhill Gang helped bring the first sweet tastes of widespread commercial success to the growing hip-hop genre.

Mobile Beat: *Ryan Burger here, with another one of our musical guests—*

Sugarhill Gang: Hey, hey, Ryan. What's up, brother? What's up, Ryan?

MB: *I'm out in Iowa just kind of chilling out, surfing the Internet and talking with some cool guys. You guys are out in New York or Jersey? Where are you out of?*

SG: We're in Manhattan.

MB: *Ooh...You're living in the high life in Manhattan.*

SG: Oh, yeah. We're right here where all the money is... You know what I mean? We're like two minutes away from Wall Street. You could throw a rock at Wall Street.



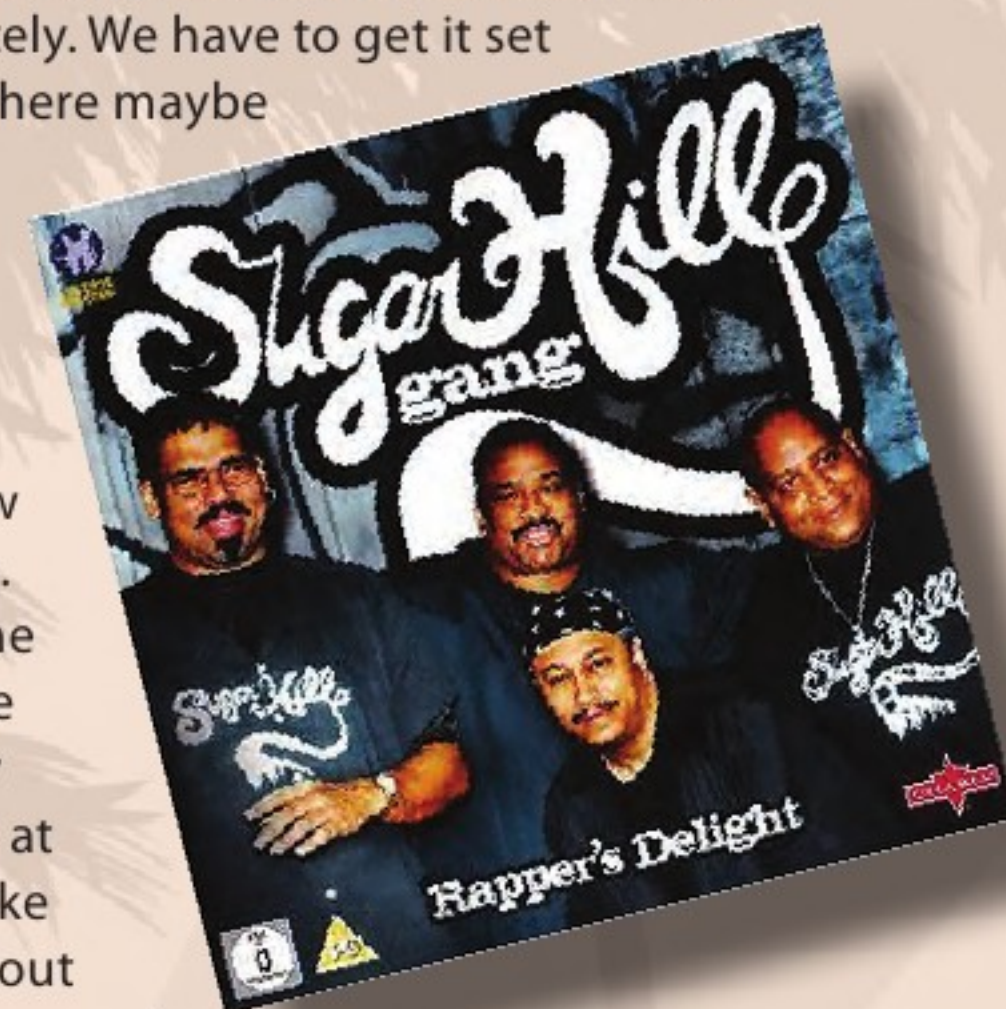
Tasty crew brought the break beats to a broader audience

MB: *Well, we're bringing you out to Las Vegas, where everybody spends all that money they make in New York.*

SG: Yeah, absolutely. Yes. One of our favorite cities in America is Las Vegas.

MB: *You guys go out there pretty often?*

SG: We've been to Vegas quite a few times. Absolutely. We have to get it set up to where maybe we could work out of there for a few months. One time we were actually looking at doing like a show out there in one of the hotels.



MB: *Well, you could get a residency just like Bette Midler and Elton John, right? You could take over their shtick.*

SG: Right. We would kind of get something happening like that. We're still looking at that, too, because it's a really good idea. Two shows a day, five days a week, and it was going to be like a legends show; like all the legends. And it would be almost like a theater kind of thing.

MB: *Cool. Well...We've got you guys coming out to the Mobile Beat DJ show...to play live for a bunch of mobile disc jockeys who are playing "Rapper's Delight," and "Apache" on a regular basis. We want them to get to know*

Sugarhill Gang to Bring Sweet Delight

the real people behind the songs...

SG: Cool. Excellent. Definitely.

MB: For our purposes, our side of the equation, most people that watch your show know a lot about you guys... Could you guys tell me a little bit about where the whole Gang came from?

SG: We were just really caught at the right place at the right time, and the rest is history. The thing of it is, Mike and myself, we were kind of doing the hip-hop thing in our area, in the northern New Jersey area. So when the individuals that will remain nameless decided to make records, they were looking for MCs and rappers and they looked in the local area. And like I said, we were in the right place at the right time with the right stuff and they chose us...

MB: What's the show like?

SG: The show is really like a journey. We take the audience on a journey. We start pretty much from the beginning and we play classics. We play some of our favorites. We interact with the people. It's very high-energy. We play new stuff. We talk about our experiences.

You got to understand, we've been doing this together for over 30 years. So we have a little bit of the past, the present, and the future to share with the people. Because there's some people that have been listening to us and been with us for years. There's other people that just got introduced to us through the music. There's other people that have been introduced to the television shows that we've done, 'cause we've done various many television; Wendy Williams, D.L. Hughley, VH1 Classics. We've been doing a lot of television work. And then there's people that have been introduced to us through the UvaTV.

What's your favorite movie, Ryan?

MB: My favorite movie? I'm into kind of sappy, lovey-dovey movies with my wife and stuff... Why do you ask that?

SG: Watching us perform is just like having a box of popcorn watching your favorite movie.

MB: ...people on our chat boards wanted me to ask you a little bit about the origination of "Rapper's Delight." From talking with you guys on the phone and reading some stuff online, you guys were obviously rapping,

had your routine and stuff like that. How did they all get put together into that 15-minute megamix of rap and energy? How did that all come together?

SG: Well, we took our runs from our own repertoire—except for Hank; he used Grandmaster Kazz's rhymes... We wrote some things specifically for the song. We both wrote our own intros and then we took it from there. And we just did what guys did back then—we passed the mic... The reason why it ended up being so long is because it was our first time recording—first of all, recording together, and then I think it was our first time recording, period. I know it was my first time recording vocally. And we didn't know enough about recording to be aware of how long a song was supposed to be... As we continued to pass the mike back



and forth to one another, we just kept going because that's what we were used to doing. And we waited until the tape ran out.

Ninety percent of "Rapper's Delight" is story rhymes, which take a longer time to evolve. And nobody stopped us. They kept going. And they were kind of looking at us in amazement through the booth glass. That's why we kept going, too—'cause nobody stopped us, so we figured they weren't stopping us so we was supposed to keep on going.

And that's the one genius thing, I guess, about "Rapper's Delight" in terms of the producers. They decided not to cut the song down; decided to put it out as a 15-minute song. And when you're trying to get products sold over the radio, products are buying air time. They don't want to hear three guys hooting and hollering on the mike. They want to sell their stuff. But the fans kept burning up and blowing up the phones to hear the song, so sometimes they'd play it back-to-back. So that's 30 minutes of

uncommercial—which is unheard of in these days and times.

MB: The other big track that everybody knows you for... "Apache," I've started plugging in more since I've gotten to know you guys. And people still do the same goofy old routine that Will Smith and DJ Jazzy Jeff did on *Fresh Prince of Bel-Air* when they were up there dancing and everything. Tell me the short version of "Apache"...

SG: The original song—what was that, "Bongo Rock?"—it was a break beat that we used to use. Man, that was a great beat. That da-na-da-na, doo-doo-da-doo-doo-da—that was two pieces of one song that we put together to make the beat... And "Rapper's Delight" was a break beat; it was from "Good Times." "Eighth Wonder" was a break beat from a song called "Seventh Wonder." So when we were looking for another song, we were going with that formula: What break beats were big in the parties?

So "Bongo Rock" was the big break beat. They took the break beat and extended it, added a bass line to it, and then you end up having "Apache." And then the concept, because the song was named "Apache," was... why all this Kimosabe and Tonto and all of that?

And the crazy thing about it now, Ryan, is all the young people... instead of calling the song by the original name, "Apache," they call it "Jump On It."

MB: Yeah. That's the version, the part they heard; the part they hook with. But it's always about the original.

SG: The song definitely has evolved, like a lot of our music... as you probably know, Missy Elliott re-did it.

And the funny thing about our music is that we actually are living the experience of it in different intervals, from the conception of it to the mid-'80s of it to later on in the '90s when it started re-resurfacing. And now in the 2000s, we're experiencing it with this project that Mike and Hank and Diamond and I, we have embarked on this new project to do the things that we're doing so the music has a whole another life for us as well. So it's cool.

MB: Wow. So we're going to see a tribute to the past in music, a new version of some of the songs, some other stuff that you guys enjoy, all on stage, all for a ton of DJs. Looking forward to it. **MB**

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Grandmaster Slice Serves It Up

The inside story on the creation of the popular hip-hop version of "The Slide" plus a lot more about Grandmaster Slice's musical journey

Grand Master Slice, the artist responsible for one of the most popular variations on a mobile DJ staple, "Electric Slide (Shall We Dance)," will be making an appearance at MBLVX along with the other performers mentioned in this issue.

He started out young, being only 13 years old when he began spinning in front of people. Originally from New York he moved to Virginia after the passing of his father. Although it was a world away from the South Bronx, he still found himself under the spell of the developing juggernaut known as hip-hop. Cool Herc, Grandmaster Flash, The Fatback Band and the Sugarhill Gang, were among his early influences.

"Hearing these records," he remembers, "it was something—you know, we used to always snap on each other in the street as kids and just say little rhymes here and there. But it was just something I could relate to, start learning the songs, the raps and the songs, and just kind of fell in love with it at an early age."

Ryan Burger: *So, let's pick up where the bio left off. How did your career and skills progress as you matured?*

Grandmaster Slice: A few years after I moved to Virginia—and like I said, these records were out—my cousin also moved from New York to Virginia. He goes by the name of DJ Adam Chief now. He DJs to this day. And he was a little older than me and had more of hands-on experience with hip-hop as far as mixing records. And there was also—



I'm not sure if a lot of people are aware of them—12-button mixes. If you didn't have two turntables, a lot of our parents had the components that had the turntables, of course, the eight-track and the radio at one point. And then you've got the components that had a cassette player, and you could basically record the songs. If you bought a record, you'd record it on tape.

Well, most cassette players had a pause button. And let's say if the break of the song, the drums or whatever, was in the beginning or in the middle, and you wanted to extend it, and you didn't have the two turntables, what you could do is count it

out and hit the pause button at the right time, move the needle back to where the break was going to start again, count it out, and let up off the pause button and record. So it's kind of like what people are doing now with cutting and pasting WAV files. We actually did it by ear as kids, running the beat back. So it kind of started there as far as the love of the game. And here I am, 10, 11 years old, doing pause button mixes.

Then my cousin showed me how to actually and blend the beats and everything and we started buying little cheap turntables. And we didn't even have a mixer at first. We had two component sets. And I would take one component set, run it into the other. It wasn't like an auxiliary out. Basically, the component sets had a speaker out with an RCA plug. And we would run it from the speaker out into the auxiliary of the other component set.

RB: *Oh, wow.*

GS: You can kind of mix like that. But anyway, my family had a lot of friends... We decided to have a basement party and hire a DJ. So the DJ comes with his set. But here I am, this little kid, I can mix records back-to-back. And we're in Virginia, where there was really none of that going on... So these older guys, 18, 19, 20 years old with this stereo equipment, they're sitting here like, "Man. This kid is—how is he doing this? What is this? This is crazy."

Next thing you know, people are asking me to make tapes. So you know, I started making tapes using other people's equipment. I think at one point, my sister had a boyfriend who got a gig to DJ... I would be back on the turntables mixing for a live crowd... So basically, it went from there. Basically, helping out my sister's boyfriend's spinning... We were in local talent contests; won a lot of them. And eventually when I got out of school, I actually started putting real records together and it kind of just took off from there.

RB: *Let's fast-forward a bit: Take us right up to your take on the "Electric Slide." You've got this rap in your mind. You've got this style. You've got this beat in your mind. How did that actually get put out as an LP?*

GS: Well, the "Electric Slide," I guess I've got to back up a little bit. I got signed to an independent label in '89, called Creative Funk. They had a distribution deal through Select-O-Hits/SOH. But DJ Kool ("Let Me Clear My Throat")... did a show in my little small town. He had a record out. I believe it was called "How Low Can You Go?" at the time. It was the second single, after "The Music Ain't Loud Enough" was the first one. And he was on Creative Funk Records. This was when I first started doing demos and trying to get a deal.

One weekend I was at a Virginia yard party, and there was a song called "Electric Boogie" that was being played. Now, the version of "Electric Boogie" that was being played at the time, it was several years old. I don't actually have the exact date. It might've come out in '83 by Bunny Wailer. I can't recall for sure if Marcia Griffiths was on the record or on that particular one. I'd have to double back and check that out.

But anyway, "Electric Boogie" was out. And I didn't make up the dance, the Electric Slide. You know, people were doing the dance. They

just started doing the dance in my area. And I took heed to this, and I'm thinking, man, people are loving this, and this is something that we could really push and promote and spread just to make it a little hot, a little funkier; put a hip-hop twist to it.

So one weekend, I'm just sitting at home, and all my friends are talking about going out to a party. And I decide I want to stay in for this particular night, just chilling and watching a little TV. The only thing I can remember is that the whole track came to me in my dream. It came to me while I was sleeping. I dozed off or something watching TV. I saw the whole thing, jumped up, ran to the keyboard, started putting all the pieces together. And a lot of the parts of the song came from songs that I was familiar with. Like the drum track came from another song that was very popular in this area. That's all I took was just the drum track, and then, of course, I stacked it with some different things, different samples. I also sampled a portion of "Electric Boogie" from the dub version of the original record. I got a young lady named Sheryl Clark to re-sing the "Electric Slide" part.

I actually didn't even tape her in the studio. I took my keyboard sampler to her house with the microphone, no mixer, and sampled her straight into the sampler. She even did a harmony, and we had to work with it in the studio to get it perfect because she didn't have anything to go by except the beat. I did play the beat that I'd made, and basically, we sampled her vocals. Took the demo to another yard party. My cousin Adam, he was playing. And he played the beat, and the crowd went crazy. I mean, it was phat.

RB: And did they automatically connect this with the Slide they had been doing to other music, or how did the connection come between the two?

GS: Well, with us having the portion of the vocal saying, "The Electric Slide," that helped. But what we did, basically, was put on "Electric Boogie." And there was a few people out there jamming. And next thing you know, we mixed in the new version, straight off of a cassette, and it just intensified. You know what I mean? And at that point, I was like, I've got something here.

So my cousin Adam, we both were working at the same place. We were working at a plant in Roxboro, North Carolina, that made materials for carpets and seat coverings and stuff like that. Basically I did the track and left him a copy of the tape. And he was like, I've got some ideas for the rhymes. I know you're going to probably start writing it soon or whatever.

I'm like, that's cool. I started jotting down some things. And he's like, well, I'm going to jot down some things and let you see it on our next break.

So you know, we're at work, and we get a 20-minute break. And we're in the canteen, and he comes, and he brings me a scratch sheet of paper. And he's like, here's some thoughts for how you can put down the rhymes. So I'm looking at them. I'm like, okay. Sounds pretty good.

Next break, he brings me another verse. Next break, he brings me another verse. By the end of the day, he probably brought me four or five verses. I think I might've had one or two verses. But to make a long story short, a lot of the things that he was writing was exactly what I wanted to say. So he pretty much wrote the lyrics for the Slide. I contributed only small parts of the actual writing of the lyrics, because I was like, man, it's done.

Did the demo with my vocals, sent it to Maryland. At that time, we didn't have e-mail. So I put it on a tape, sent it to the label in Maryland, and they were feeling it. And Deke DuBarry, who was the manager and owner of the label, he took it to a radio station...and the amount of calls that they got were incredible. The next day, he said it's time for you to record your album. It's time for you to quit your job.



RB: That's scary stuff. Yeah. Wow.

GS: I said, well, that sounds all good. I just got a car. You know what I'm saying? I said, I need to make sure I can make the money to take care of my bills and everything. He said, I've got you.

I put in my two-week notice, and that was a done deal. About a month later, we were in a studio recording it. I think it came out in '89, in the fall or beginning of the winter. And here we are, 20 years later, on the phone talking about it.

RB: Well, it's still there, still being played at wedding receptions and other parties, house parties, all kinds of stuff, every weekend by mobile and club DJs. Wow.

GS: Excellent, excellent.

RB: The stuff you've done since then, I had not heard the version of it, but you sent me a copy of "Strokin'" that you'd redone. Neat underlying beat of the original...

GS: Right, right. I guess living in New York at one point, my parents had a record store. Music has just always been a part of me, all the old soul music. Even when I did the "Slide," listening to it, even sampling "Electric Boogie" and the other songs that I sampled, I'm always reaching back for that soul feel, and soul or blues. And "Strokin'" is like a classic record...my ears are just attracted to soul, jazz, blues...I just thought it would be a cool record to do. You know, we got the blessings of Clarence Carter to do it. And you know, put it out in 2000, made a little noise, not as much as I wanted it to on the urban side, but music has been changing rapidly.

RB: Now, you're at the 20th anniversary of the original "Slide" and everything related to that kicking up into the industry. Have you been working on anything new? New CD, new mixes?

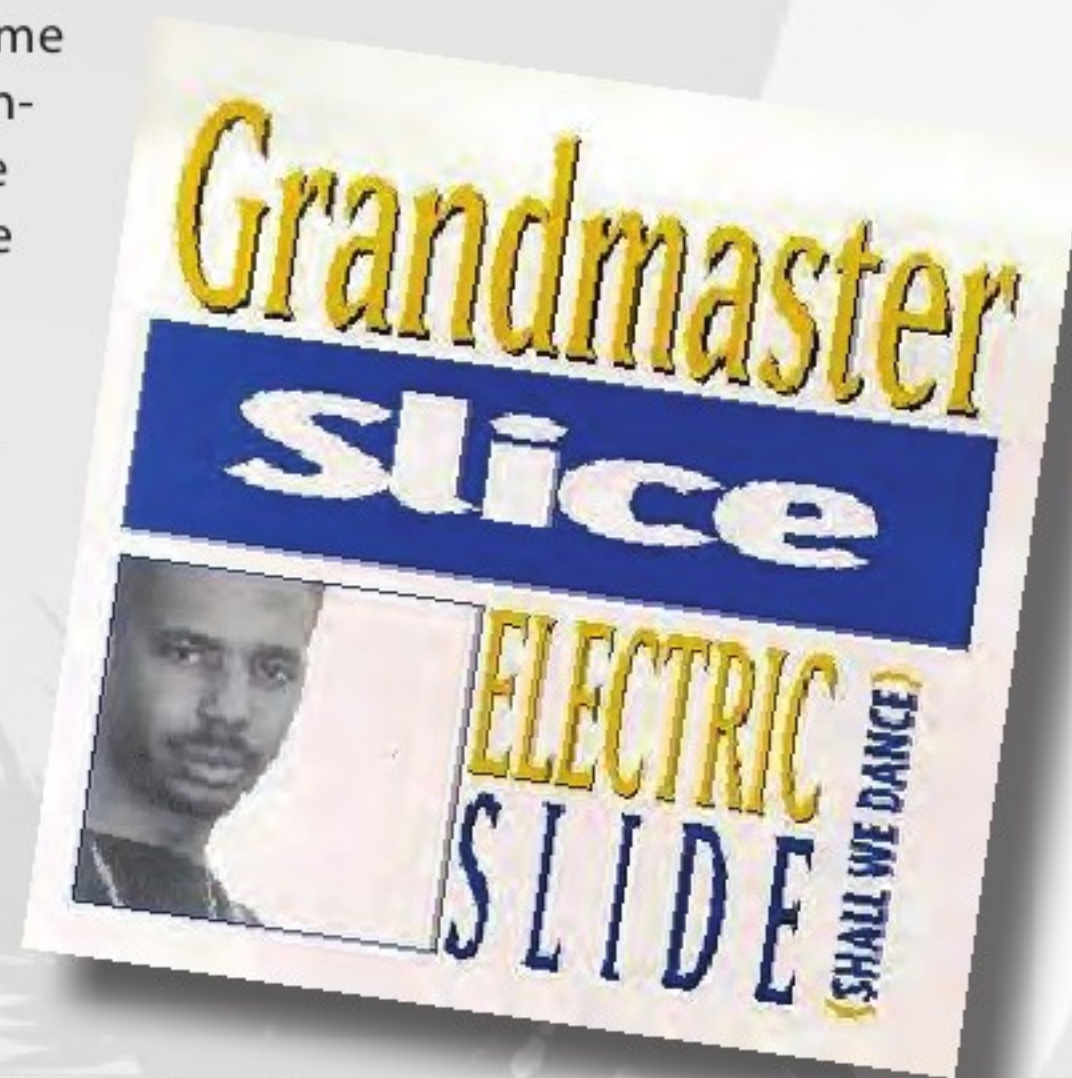
GS: With me, on the music side, earlier this year, I decided to put an album out. And the album is going to be called Time Flies. It's going to be a combination of previously unreleased records that I didn't get an opportunity to release for whatever reason...I'm going to compile those with new material.

RB: So one last thing, since you're going to be at the Mobile Beat Las Vegas show coming up in February...When I talked to you before, you said you don't perform a ton. You like to keep it a little bit more select. You want to keep your family life and your other stuff going on. What's one of your performances like? Are you going to get out there?

GS: Well, one thing I like to do is I don't just to come to perform for the crowd. I come to party with the crowd. So it goes back to the basement parties, when we were sitting on couches and had the mic in our hands, playing "Planet Rock." When I'm at the shows, I like to get the crowd involved with me...

RB: Fantastic. **MB**

Check out what Grandmaster Slice is currently up to at www.MySpace.com/GrandmasterSlice.



Search Engine Optimization (SEO) for DJs: Get Your Website Found!

How to give your website every possible chance to grab clients' eyes

BY JEFF MEUZELAAR

In a wedding industry changing to meet the needs of the millennial generation, it is essential for entertainers to adapt to the trends associated with the shifting market. The 80-million-strong millennial generation (those born between 1980 and 1995) is strongly characterized by their reliance on technology, most notably the internet. This web-savvy generation is spending several hours each day on the internet, socializing, communicating, and researching products and services. As this new demographic of consumers enters the market, how are you shifting your marketing strategies to take full advantage of online marketing opportunities?

Drawing on my experience as a professional digital marketer by day and successful mobile DJ by night, I will be guiding seminar attendees through the steps of developing a comprehensive SEO (search engine optimization) strategy to get a website found by Google, Bing, and Yahoo. After all, what good is a website if it doesn't drive traffic? The seminar will be broken out into four sections that will include 1) Background Knowledge, 2) On-Page Techniques, 3) Off-Page Strategies, and 4) Industry Tools.

BACKGROUND KNOWLEDGE

SERPS, meta data, robots, titles, headlines, alt tags, anchor text, density, fresh content, long tail, and longevity are a just few of the many

terms associated with SEO. Before embarking on a full-fledged campaign, it is first necessary to sort through the clutter of terminology and develop a clear understanding of how each element impacts your website's search engine ranking.

ON-PAGE TECHNIQUES

On-Page SEO refers to changes made to the website itself to make it more attractive to the various searching and indexing technologies, and can include items such as page titles, directory structure, meta data, headline tags, alt tags, keyword density, directory structure, and internal linking. I'll be discussing each of these elements and teaching you the techniques you need to know to efficiently optimize your website.

OFF-PAGE STRATEGIES

Off-Page SEO is arguably one of the most important concepts surrounding a successfully optimized website. Search engines reward inbound links, credibility, and the longevity of websites. I'll walk you through a variety of inbound linking strategies, social linking strategies, and the essential directory submission techniques.



INDUSTRY TOOLS

Many of the tools and resources utilized by the top SEO firms around the world are, in fact, free or very affordable to purchase. At this seminar you'll get the inside scoop on the leading cost-effective tools and resources relied on by the industry professionals.

Search engine optimization is not some kind of magical, hidden knowledge. The information, tools, and strategies used within the industry are freely available to all who wish to delve further into this medium. SEO does not require a huge financial investment, but it does require a time commitment to learn, execute, and continually monitor. But the financial rewards you can reap from a successfully implemented campaign can represent a return on investment that will blow your mind. Don't miss my seminar at MBLVX if you want to discover firsthand how you can easily utilize your web presence to increase your bottom line! **MB**

SEO DOES NOT REQUIRE A HUGE FINANCIAL INVESTMENT, BUT IT DOES REQUIRE A TIME COMMITMENT TO LEARN, EXECUTE, AND CONTINUALLY MONITOR.

The Why of the Buy for The Bride

BY RICK BREWER

Brides are unique. I call them "never before, never again" clients.

This means that the typical bride has not previously hired or bought all the types of products and services that she will need for this one day of her life. Think about it: We don't wait around for repeat business in the wedding industry. This makes our jobs as wedding marketers a challenge because each and every year, we have to refill our customer rooster. We have to go out and try to get a whole new slate of business that typically has one standard of measurement: price.

There may be 100 or more mobile jocks in your town, and my guess would be that even though many of you are similar, no two of you are exactly alike. By comparing with price only, the bride commodifies what you do and is not only cheating you, but is potentially picking the wrong person to provide the entertainment for her wedding—which has at least an 80% effect on what happens on that day.

The typical bride has a process in buying the products/services that she will use for her wedding, and understanding this process is not only key, but it is crucial to landing more wedding business. There are specific steps to the process and specific actions within those steps that will take your business to an increased number of weddings in 2010 and beyond.

Some of the topics of discussion:
The Bridal Buying Ladder - How to get to each step and land customers

who will send you more referrals and who will spend more money with you.

Bridal Buying Reluctance - What it is and how to overcome it.

How to Fix Ineffective or Downright Lousy Marketing

The Brewer Business Hierarchy

Plus: tips, methods and secrets of the most successful wedding marketers

A fundamental step in most businesses is often the most ignored at skipped step. That step is the marketing step. You may in fact be the very best at what you do, however, if nobody knows about it, you will not be able to do what you do.

Business with the bride starts (and unfortunately sometimes ends) with marketing.

Many mobile DJs get into the business because it is a passion for them—they love music and entertaining and can make a few bucks doing what they love. Understanding the “Why of the Buy for the Bride” will not only help you to communicate more effectively, but will also help you land more business. Let’s face it, more business = a better life. If you are thinking about upgrading your equipment, or hiring a few more people to help you balance the load, come learn some techniques to fine tune your marketing strategy and make the extra money that you need to achieve that better life in less time. **MB**



THE TYPICAL BRIDE HAS A PROCESS IN BUYING THE PRODUCTS/SERVICES THAT SHE WILL USE FOR HER WEDDING, AND UNDERSTANDING THIS PROCESS IS CRUCIAL TO LANDING MORE WEDDING BUSINESS.

Photoshop and Video Editing for DJs

BY MARK EVANS

Putting together a photo and video montage for weddings, anniversaries and other events is one of the hottest trends in mobile entertainment right now. If you have been wondering how to get in on this visual upsell and need more skills with the software that makes it happen, my seminar on using Photoshop is a perfect place to start.

PHOTOS....

In this seminar/workshop you will learn about photo formats, sizes and color conversions. The main focus of the workshops will be hands on training on photo corrections. Learn how to adjust colors and levels through Photoshop’s various tools, including auto color, auto contrast, auto levels. When the photo needs more adjustments you will learn how to use the more advanced features such as exposure and shadows and highlights.

Photo restoration will also be covered, including the healing brush to hide blemishes and the clone tool to restore torn photos. Red eye is one of the biggest problems with photos and with Photoshop’s red eye removal tool you will learn a quick and easy way to remove the red eye from any photo.

Once photos are to the way you want them, then it is time to move to more advance features. These include working with layers. Layers are a big part of Photoshop and help you to get more creative with photos. They enable you to build compositions by staking images on top of each other or adding titles over photos. Masks are also a big part of Photoshop and allow you to “paint out” parts of a photo. This technique is very useful in extracting a person from a photo and placing them on another background. Techniques in using blending modes and opacity setting will also be covered as these simple tools can change an image to create some exciting effects.

Again, when you understand how to use the powerful tools Photoshop provides, it can

unleash your creativity and help you better serve your clients.

...AND ALSO: VIDEO!

The next step will be taking the photos and putting them into video. Two different approaches will be demonstrated. The first will be using a timeline approach in a non-linear editing program such as Adobe Premiere Elements or Sony Movie Studio. This is the best way to do a very creative and exciting show and gives you the most versatile way to create a slide show that will wow your clients. This option also allows you to add video content to the show.

Another way will be using software that has built-in slideshows such as Animate and Windows Movie Maker for PC or FotoMagico and iPhoto for the Mac. This style is for the DJ who wants a simple show that will still have the impact the client wants. These programs allow basic drag and drop slideshow creation, and even let you add music to make a very nice but quick show for your clients.

Finally, we will cover the last step in the process: how to properly export a project out to DVD or a movie format.

Putting all these pieces together will leave you with a tuned-up skill set that will help you offer better visual options for your clients...and potentially help you build your income with new add-on services. **MB**

Mark Evans has been a DJ for over 30 years. He is currently a staff member at Mobile Beat as a graphic artist and video editor. He is continually increasing his knowledge of and expertise with Photoshop and other industry-standard graphics programs. Mark also works at a local cable station doing video editing.



It's Time to Work Smart

Deceptively simple essentials provide the keys to success

BY DOUG SANDLER

As we speak, right now, all around the country, things are going terribly wrong in client meetings. Disc jockeys and emcees are pleasantly conversing with clients... and it's looking pretty ugly. Phrases are being thrown around like "20,000-song database," "One terabyte of storage," "1,000 watts of power," "128 bit rate," blah, blah, blah. For the sake of argument, let me assume every professional entertainer in our industry has got what it takes to put on a party: a beefy song list filled with great music, enough sound to cover a decent size ballroom, and music that will not skip or buzz. By the way, if you don't have these things, get them, because they are important. You are a professional, so arm yourself with the proper tools. Let me also state one more conclusion, and here is where the controversy will come in: Your client doesn't care about any of those things. Your client doesn't care because those items that I just listed above should be a **GIVEN!**

THREE SMART KEYS

Now let's get to the real reasons a client will hire you (and even more importantly, why they will **REFER** you to other people). Here comes the secret ladies and gentlemen—get ready for some serious highlighting. In order for a client to hire you, you will first (fanfare and drum roll please)... need to be a nice person. If you are not courteous, happy and friendly, why would anyone ever want to hire you for their wedding, the happiest

day of their lives. Second, you must return your phone calls. You may be able to get away with not returning phone calls once or twice, but eventually you will get a reputation of someone who takes days to return calls or forgets to return their calls. And third, you must tell the truth. Once you lie, you die (in this business). Try lying to a bar mitzvah mom and see how quickly your reputation gets around the market. Don't even think about skipping any of these three; it just won't work.



A LITTLE BETTER

Now, I know what you are thinking, so before you send a letter to the editor complaining about my little essay, keep in mind that I've been hammering home these principles since 1984. I screwed up so many times early on in my career that I have the battle scars to prove it: Customer service is **KING**.

What is it that distinguishes you from other jocks in your market? Your awesome light show? No. Your incredible sound system? No, not really. A friend of mine always used this expression: "In the land of the blind, the one eyed man is king." So, let me break it down to the simplest equation. Your competition stinks at customer service and dealing with prospects on a personal level. If you are better with your people skills then they are, you win...every time! You don't have to be the best, you just need to be better than they are. Simplicity is the mother's milk of our business. It will keep you strong, consistently bringing you back to the core of what will make you successful.

In my seminar, I will teach you how to get referrals **BEFORE** you even work a function. The tools I will provide you with will educate you on how to get a client to like you so much so, they would sooner consider moving their wedding, mitzvah or corporate event date if **YOU** were not available on their first choice of dates, rather than having someone else entertain. These resources have worked thousands of times for me, and they will work for you too. Looking forward to seeing you in Vegas. **MB**

Doug Sandler, known in his market as DJ Doug, performs at over 100 functions a year. Based in the Washington, DC area, he owns Fast Forward Entertainment, Inc. and is a partner at Washington Talent, Photo and Video. His website is www.djdoug.net.





Take Control!

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MBLVX WEB TOOLS

Making the Web Easy

If you want a great looking website, with a minimum of fuss, don't miss the **sponsored seminar "EZDJ Websites Gets You Online Fast and Affordably!"** with Mark Evans.

Now through EZDJWebsites.Com version 2 from ProDJ.Com, with packages ranging from \$99 a year to \$149 a year, you will receive your own dedicated web address and a website including multiple pages, images and links out to other services such as DJ Intelligence.

Your EZDJ website can be seamlessly integrated with DJ Intelligence and DJWebmin, allowing you to add features such as an online music library with request making capabilities, availability checking, planning forms, event timelines, online booking, price quotes, satisfaction surveys and much more to your website. All these features can be put anywhere on your site through the powerful EZDJ WYSIWYG editor that allows nearly full customization of your site. With new designs being brought online every couple weeks, you can also instantly change the overall look of your site to work seasonally.



Features of the new EZDJWebsites.Com, Version 2:

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Managing the Web Effectively

Looking for a powerful but easy to use web-based business administration tool? eWebmin may be just what you need. At the sponsored seminar **"Managing Your Business with eWebmin"** you'll see firsthand how it can help you run your company more efficiently. Formerly known as DJ Webmin, the new system is built on the most secure platform on the web, (.NET/AJAX) and also features a 4-tier redundant backup system.

eWebmin is teamed up with Intelligence, Inc. (www.intelligenceinc.com) to offer a complete, rock-solid Internet solution for the DJ industry. Intelligence, Inc. through their DJ Intelligence system, offers website tools to help a company utilize its website to its maximum potential. DJ Intelligence fully integrates with eWebmin.



Veteran DJs who run their own mobile DJ companies and have tested eWebmin in a "real-life" environment to prove its worthiness and stability. Whether a company is large or small, it will benefit from using the eWebmin service. With cost based on a typical number of gigs, it is priced to be affordable for any size of company. For more info, go to eWebmin.com. **MB**

12 Steps to Outstanding Performances

Consider this: You may need to begin your own “recovery” from complacency and mediocrity as an entertainer

BY DEAN CARLSON

So there’s a little over two months to go as I prepare for my annual pilgrimage from the soon-to-be ice cold tundra of Minnesota down to the hopefully very warm Las Vegas. Can’t you feel the excitement build as yet another Mobile Beat Las Vegas convention draws near? For me the excitement is going to reach an all time high, as this year marks my first time presenting a seminar at the convention.

I knew this moment would come; now “someday” has become a reality. Getting to this milestone has been a very tough journey, but I would not have had it any other way. I have had to overcome some very difficult life trials to make it to this point. But the challenges have made me a stronger person, one who is ready, willing and able to get up and share some knowledge that I think will benefit my fellow mobile entertainers.

SHARING SERIOUS LIFE LESSONS

As I began to put together this seminar, I started with a very simple idea: How did I get here today? And taking it further, what makes what I do special? What pieces of the puzzle did I put together in order to make being a DJ not only a fun job, but one that would lead to a viable career choice—one that I could count on to be a full time profession?

Some of you may have caught a whiff of something familiar in my seminar title, and by no means is that an accident. About a year ago, my

friend, John Young, who puts out the Disc Jockey News paper, asked me to speak at the Northern Disc Jockey Convention. John also knew about my past, and he asked me to become very personal with my seminar. I believe he was hoping for something inspirational. However, although I was grateful to be asked to speak again, I was mortified at the thought that my past would become transparent to people who I really wanted to respect me for what my life is today, and not judge me by what I was in the past.

Well, I managed to get through that seminar with pep talks from Bill Herman and Mike Walter. And the response afterwards truly shocked me. What I found was that we as a DJ community really are rooting for each



**WE STOP LEARNING
IN LIFE IF WE THINK
WE HAVE ALREADY
ARRIVED.**

other to make it. When one succeeds we all succeed. My dream for the DJ industry as a whole is that we no longer look at our brothers and sister DJs as competition, but as people who deserve respect for the job they do.

MOMENT OF DECISION

So, my “12 Steps” seminar at MBLV this year is going to involve me giving you everything I have learned over the last 20 years, condensed down to 12 simple yet profound steps that, if you work them, will return tenfold success back to you. As a teaser, I will give you Step 1.

Step 1: Admit that your performances are not nearly as great as you think they are.

Let’s face it: We stop learning in life if we think we have already arrived. I like to call this the “reality” step or the “humility” step. It means taking an honest look at where we are, right here, right now. For many of us, it is a challenge to take a step back and really look at ourselves with an objective eye. It is too easy to think that, after many repetitions of things that have “worked” in our performances, we have it all down and have no need to change. Well, this is actually a great prescription for getting into rut and stay stuck there! If you are looking to achieve truly outstanding performances, you have to overcome this initial obstacle. Without Step 1, the other 11 steps don’t work.

That’s just a tiny taste of what I’ll be serving up at Mobile Beat Las Vegas 2010. I cannot wait to see you all at my seminar. I wish you good luck and great shows! **MB**



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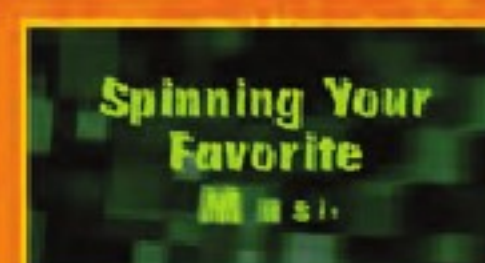
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A Matter of Death and Life

Inspirational speaker to describe his truly incredible transformation

What would you do differently if you had a second chance at your life? It's one of those questions that can really make a difference if one truly ponders it. But as much as we try to wrap our heads around "what if..." it seems very difficult for most of us to make dramatic changes based on such a mental exercise. It often takes a dramatic, extremely stressful or painful experience to shake us into a new way of thinking and living.

One of the most unique sessions ever featured at a Mobile Beat show (dare we say, "otherworldly") will be presented by Don Piper, author of the *New York Times* bestseller **90 Minutes in Heaven: A True Story of Death and Life**. This book relates the author's amazing experience of dying and actually going to heaven. Whatever one might think about Piper's claims of an otherworldly experience, it is certain that it has transformed his life. His powerful presentations provide evidence that something extremely dramatic has had a life-changing impact on him.

MORE ON DON

Best-selling author, speaker, actor, syndicated columnist, former CBS & CBN Television network executive, former youth minister, education minister, senior adult minister, Baptist Student Ministry director, long-time single adult pastor and senior pastor, Don Piper has worn many hats. Having been in full-time Christian ministry since 1984, he most recently served as Minister of Education and Single Adults at First Baptist Church, Pasadena, TX. Piper is in great demand in pulpits across the United States and around the world as a conference leader on effective prayer ministry, the reality of Heaven, single adult issues and as an evangelist. He has led revival meetings and seminars all over North America and Europe. For the past three years, he has traveled across the country and around the world sharing his message of hope and healing.

In 1989, Don was on his way back from a church conference when an 18-wheeler struck his Ford Escort head on. He was killed instantly—pronounced dead by four sets of EMTs. Shortly after the accident, a pastor from the same conference arrived on the scene and began praying for "the man in the red car." By all accounts, God worked a miracle and sent Don back to a broken body. To date, 34 surgical procedures have been required to facilitate healing. He walks only as a result of miraculous and in some cases medically unexplainable circumstances. During the time he was dead, Piper believes he was granted the extreme privilege of glimpsing Heaven itself.

Don's experience in Heaven gives him a unique insight into eternity and a strong desire to tell others about Christ. His difficult recovery



allows him to identify with the heartbroken and crestfallen, ministering to them with the understanding of someone who's been there. His goal is to help bitter people become better, to turn disappointments into divine appointments. He calls it "finding a new normal" and he's made it his life's work.

His dramatic story has been retold on such network TV programs as *The Today Show* on NBC and *The Coral Ridge Hour* with D. James Kennedy and *The 700 Club*. He has been a guest on numerous TV talk shows including *Daystar's At Home Live*, Canada's *100 Huntley Street*, TBN's *Praise The Lord*, *Life Today* with James Robison, local and network newscasts, and in numerous publications across America. Recently, his book was featured in *Newsweek Magazine*. Now in its 41st printing, *90 Minutes in Heaven* has sold more than 2.7 million copies in the United States. It also is enjoying worldwide success as a bestseller in Sweden, Australia, Canada, South Africa and the United Kingdom. Dawn Parouse Production, a Hollywood-based film studio, secured movie rights for *90 Minutes in Heaven* in the summer of 2007. Don's follow up book, *Daily Devotions Inspired by 90 Minutes in Heaven* (Berkeley), contains stories compiled from his extensive travel. His third book, *Heaven Is Real: Lessons on Earthly Joy*, from the *Man Who Spent 90 Minutes in Heaven* (Berkeley), was released in August 2007 and continues to do well in both secular and Christian markets. **MB**



Knowledge for Pros at the MB Show

NLFX Professional's Pro Academy provides an unparalleled opportunity to build your technical skills

BY BEN STOWE, CTS

As the hourglass counting down to MBLVX runs out of sand, I find myself reflecting on the origins of the NLFX Pro Academy. As an individual, I am committed to education, truth and understanding. In my capacity as owner of NLFX Professional, this commitment led to educational initiatives that were designed to help our customers better understand the technologies at work in our industry and make informed decisions. Most of the initiatives were limited in scope and geographical reach.

Driven by the suggestions of customers (where most of the best ideas come from) we developed the concept of a larger-scale technology education platform, which was proposed to Ryan Burger and Mike Buonaccorso of Mobile Beat's administrative team. A great deal of dialog followed, about how to present the information in a format that would focus on education and not become an infomercial, and on whether show attendees would even be

PRO ACADEMY SESSIONS WILL FEATURE GREAT VISUAL EXAMPLES, PRESENTERS DEDICATED TO YOUR UNDERSTANDING OF THE TOPICS, AND PLENTY OF QUESTION AND ANSWER OPPORTUNITIES.

interested in the topics. I told Mike to think of it as a tech support call for 100 people at once. Through the volume of support calls we field, we knew there was a great level of interest in understanding the physics of what we do, how we can do it better, and how we can avoid painful purchasing mistakes.

However, unlike a tech support call, or even most tech seminars at Mobile Beat and other trade shows, the NLFX Pro Academy attempts to provide actual live demonstrations and even hands-on learning experiences with the technology being discussed.

WELCOME TO THE ACADEMY

Thus the stage was set for the inaugural Pro Academy. Seven presentations were scheduled,

covering the physics and technology of audio and lighting in a classroom-style setting. The room was intended to seat 160, and to our surprise, even at 8 AM (since it was Las Vegas after all) some sessions were standing room only!

While the inaugural sessions exceeded expectations, there was plenty of room for fine tuning. A lot of feedback was gathered and careful attention was given to both the material presented and the methods of presenting it. I think the 2010 Pro Academy will be the best yet! This year the information is divided into two "tracks."

One day is dedicated to lighting, and the fantastic new profit center that it has created for DJs. Through the partnership of two expert guest presenters and the NLFX staff, the lighting track begins with a prelude to technology side discussing how to sell lighting to the client and increase your profitability in the first place. The next two seminars cover the fundamentals of DMX lighting control, with the goal of helping attendees achieve a truly solid understanding of how this powerful programming protocol works, and how to make it work better for their applications. This will be done with some live programming of lights and the creation of some simple multimedia shows. Attendees will learn how to make a seamless show that integrates video, audio and lighting, all completely synchronized, in just a few minutes. The lighting track completes itself with an evening session that will cover lighting design, and how to apply fixtures for specific purposes.

The audio track consists of two seminars. This will be highly informational but digestible coverage of decibels and audio measurements, speaker placement, deciphering speaker marketing data and making educated purchase decisions, amplifier types (AB, H, D) and how to choose the right one for a designated application, interconnecting cables, signal loss, and a much anticipated update on Verizon Wireless' ex-parte filing with the FCC regarding 700 MHz and wireless microphones.

We have so much good information for the NLFX Pro Academy we simply have to give you an actual taste of what you'll experience when you attend. So here's a tasty morsel: a basic explanation of Ohm's Law.

You Can't Break this Law

Ohm's Law, named for Georg Simon Ohm, addresses the relationship between voltage, current (amperage) and power (wattage). To simplify, we will assume that all of our circuits are purely resistive and not reactive. (A reactive circuit has highly capacitive or inductive properties that affect the measured "wattage" and would really complicate this article since I only have a few hundred words to explain Ohm's Law.) In a purely resistive circuit, like an incandescent lamp, the voltage multiplied by the amperage equals the wattage. We have a simple formula that helps us understand this relationship. Where Voltage is identified by "V," Amperage by "I" and Wattage (power) by "P" the formula is $V \times I = P$.

In practice, if we have 120V power, and a device draws 2 amps, we are using 240 watts of power. Algebra lets us solve for any missing variable. Since many lamps are measured in watts, and circuit breakers in amps, we might know our power, but need to know how many lamps we can put on a breaker. If the lamp is 300W and our supply voltage is 120V, then we will be using 2.5 amperes. The formula for this is $I = P / V$.

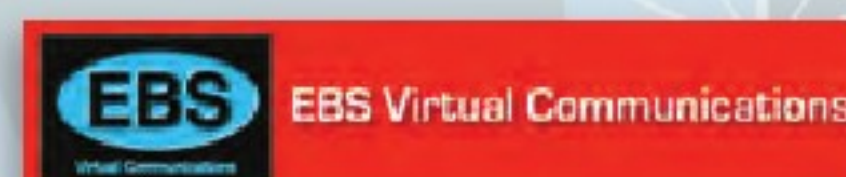
Something else this shows us is that if our voltage dips, we need more amperage to achieve the same wattage. For example, 120 volts on a 15 amp breaker affords us 1800 watts, but 110 volts only affords us 1650 on the same 15 amp breaker.

This was just a brief example of how even the most basic electrical knowledge can help you deal with real-world situations, such as making sure your power situation at a gig is safe and optimal for your performance. For a heaping platter full of technical enrichment, don't miss this year's Academy!

The Pro Academy sessions will feature great visual examples, presenters dedicated to your understanding of the topics, and plenty of question and answer opportunities. We hope that you will take full advantage of these sessions to grow your technological horizons, get more out of your gear, and find new profit centers for your business. **MB**

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How to Plan a Corporate Event

Guide your prospective client into better party prep

BY ROBERT RENO

Previously in this column we have offered many ideas for weekday events you can pursue in order to take in more "midweek money." This time around we provide an informational piece you might use to help a party planner at a potential corporate client better understand what it takes to make a memorable event. Michigan mobile entertainer Robert Reno has made this article available, free of charge, at www.articlesfactory.com. - Ed.

It is that time of the year! Before you know it, companies will start planning their corporate event parties for the coming holidays. These parties are usually done on behalf of the employees to spark moral and teamwork. So you are probably wondering how to plan a corporate event party.

Well, a good rule of thumb is to start the planning stages 4-6 months prior to the date. If you are anticipating over 125 guests, then you will require more resources and this timeframe should be stretched to 6-9 months instead. Your corporate culture will determine the way you go about planning a unique corporate bash.

LOCATION LOCATION LOCATION

Going back to the guest list, you will first need to figure out how many guests will be in attendance. This will help you determine your choices for a venue. If you are a larger regional or global corporation, then you may need audio, visual, and hotel meeting space. If it's a less complex company, then a celebration at your local banquet facility might do the trick. If you have any out-of-town guests (CEOs, board members, honorary or distinguished guests) then you might want to locate your corporate event party near an airport for ease of logistics. The location very well might require the largest portion of your budget; however there are other factors that are equally important.

HIRE THE RIGHT TEAM

A team of professional vendors will be able to

execute your vision without hesitation. A good question to ask yourself is, "What kind of impact am I trying to have at this party?" Regardless of the answer, your vendors, including the caterer, guest speakers and entertainment are an extension of your reputation. A poor selection of vendors may leave a bad impression on your guests—especially those in management. This is an important area in which to invest your time and energy, because it is the small details that can make or break a corporate event.

PICK A "SPONTANEOUS" THEME

Do you remember the last party at your company, or any from previous years? If you have to think for more than ten seconds, then the planning committee did not do their job. When you sell or market a product, you have to establish an identity for your brand, and likewise when you plan and execute a successful party, you need to create a theme centered on your company. This theme should be different from past years. Try to work your company's history and short-term vision into the theme. There are many places to start; a good way to do this is to brainstorm with some of your co-workers to get a pile of poten-

tial ideas, then focus in on the best one.

GET GUESTS INVOLVED

We all know that one of the main purposes behind the company party is to ignite team building and employee moral. So how do you plan a corporate event party? Ask your guests: the employees. A great way to get instant feedback is with a newsletter addressed to all the employees. You can also mass e-mail a link to a survey for specific requests. You might want to get an idea of the type of food guests might want. They might share fun ways to promote team spirit that you might not think of. Most importantly, they will tell you what type of vibe they are expecting from the party. The more you center the company party on your employees, the more successful the event will be.

BE CREATIVE

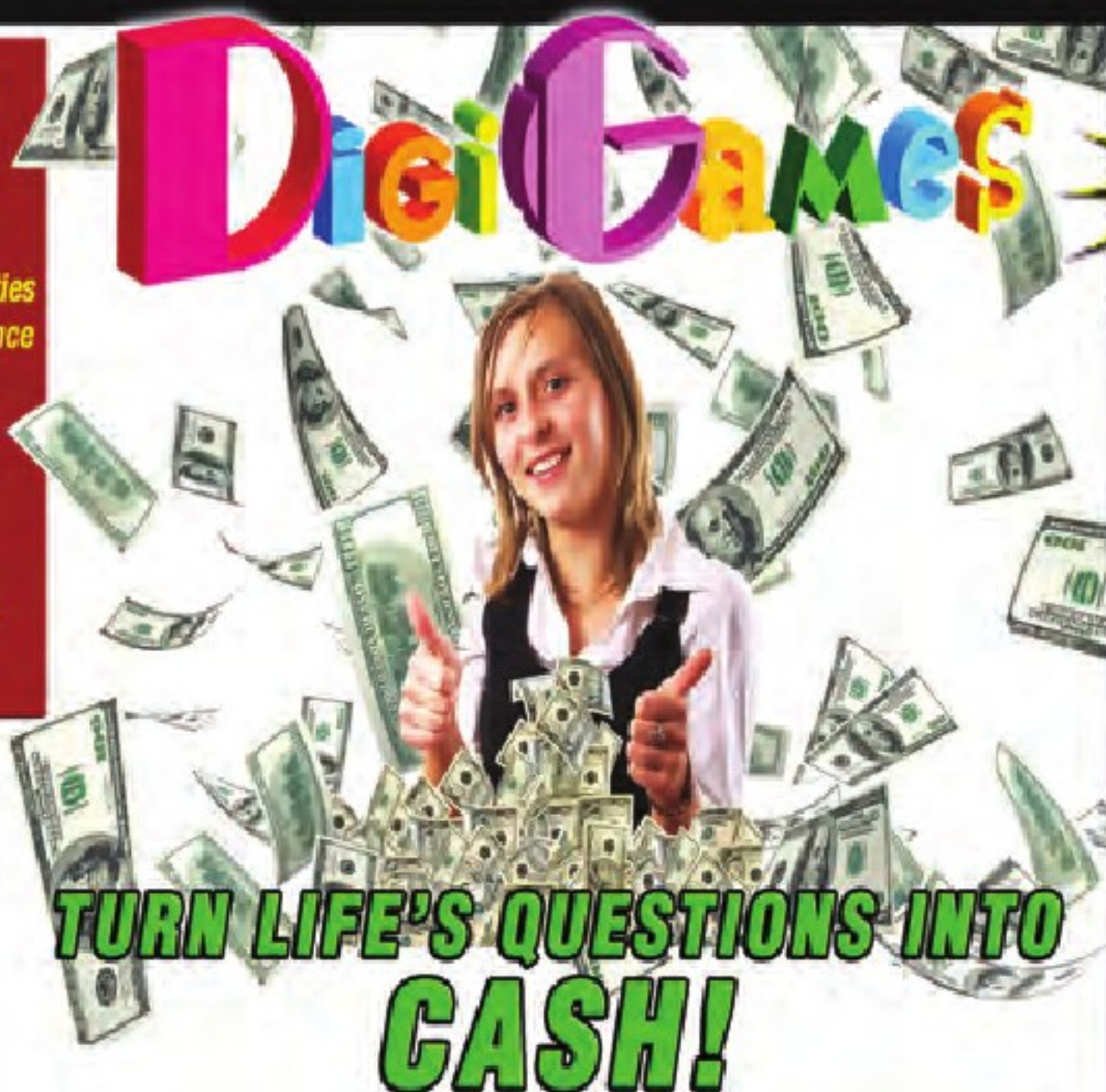
After you have read the above tips on how to plan the perfect corporate party, the final thing to remember is to be creative. There are many stresses associated with being responsible for the company party, but do not let this limit your ideas. Many times people will not try a creative idea because they are afraid it will flop and management will put the blame on them. Just because it is a company party does not mean that waltz music must be played the entire evening. Just because it is a company party does not mean your guests should expect the traditional format with speeches and dinner selections. You will be surprised at the positive reactions you will receive if you think outside the box. For example, get a sushi bar, use accent lighting, or have a color-based theme for the party. The possibilities are endless. So, if you want to leave a lasting impression on your guests, keep them clearly in mind and choose a theme that will surprise everyone...including yourself! **MB**

Robert Reno began entertaining crowds with several production companies in Central Florida and later left to expand his passion for people and music. The result was Encore Party DJs (www.encorepartydjs.com), now part of Encore Event Group a full-service entertainment company serving the Michigan region, providing DJs, lighting design, photo booths, destination events and many other services.

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John Rozz, DJ/MC Par Excellence

A mobile DJ legend takes a look back and ahead at a full-spectrum entertainment career



He has hosted legendary parties for thousands of clients in the New England area, including everything from middle school dances to mitzvahs to corporate events to, of course, wedding receptions. He has entertained the rich and famous at exclusive New York City celebrations. He has mastered the use of games in mobile entertainment, from the simplest, smallest props to complete festival setups of multiple large-scale inflatables.

His name is John Rozz, a name that is well known in the mobile DJ community as a seminar organizer and presenter, a teacher of games and other performance techniques, and a mentor to many up-and-coming jocks. At MBLVX he will be heavily involved with making the show one to remember. Mobile Beat publisher Ryan Burger "sat down" with John via internet phone for an extended conversation about his life as an entertainer and the development of the DJ profession during his decades in the business. Having recently celebrated his sixtieth birthday, it was a perfect moment to take a look back to see how far John and his fellow DJs have come.

Ryan Burger: *We're here with the one, the only, Johnny Rozz. Introduce yourself to everybody, John; and tell us a little bit about who you are.*

John Rozz: Hi everyone. I'm John Rozz from Sound Spectrum Entertainment in Wallingford, Connecticut...and I've been in the music business since I was 12 years old. I'm now 60, so that makes it 48 years, if my math is correct.

RB: *Going back then, nearly 50 years, how did you get into the whole music business and how did you slide yourself into the mobile DJ side of things?*

JR: My cousins, Ron Marjesca and Ken Marjesca, started me playing locally when I was 12 years old in their wedding band—we went out every Saturday...I played my clarinet and saxophone. And that's how I got started in the music business.

Ronald's son made the big time; He's the trumpet player in a well-known swing band called Big Bad Voodoo Daddy—a band I'm sure all mobile DJs play regularly. So as far as the head honcho in the family, he's the guy.

And then in 1975 I was buying and selling a lot of oldies from the '50s and '60s at a local record store in New Haven, Connecticut called Merle's. I met a gentleman there who told me he was doing a sock hop and I said, "A what?" He said "I'm going to play records at a dance. Would you like to be a guest at my party?" ...I went to the event and he was playing one record after another, segueing from the left channel

to the right on the turntables and he needed some help. So I just went up there and did some vocal stuff and sparked the audience and that's how the mobile DJ business began for me.

RB: *Wow. So you helped out with that event and continued on from there. You eventually started your own company...So is it just you, or are there other people who are part of your show? Tell us a little bit about your overall business...*

JR: Well, my business consists of seven mobile DJs that go out for me regularly...and I have a nice office here in Wallingford where we meet all our clients...All the guys sell their own parties and get involved, even though I do lay the perimeters on what we're doing, what we're charging, so on and so forth.

RB: *How many events do you think you do in an average year, or is it too tough to keep track of?*

JR: Really tough to keep track of. Last weekend we did 18 events and I was very pleased with that. And that was Thursday through Sunday in a time where, you know, the recession is very iffy. So we plug along and we're doing pretty well with that.

RB: *Wow. How many of those did you have a hand in yourself?*

JR: Actually, I've been cutting down a little bit, Ryan. I did six events in four days.

RB: Only six. Okay.

JR: That's a lot at my age right now.

RB: *Speaking of age, how things have changed in the mobile arena over the last 30-some years? How has the style and the focus of events changed?*

JR: Well, we can talk about that for a while...of course...everybody today has a laptop with thousands and thousands of songs on there, so anybody can play any format of music, or at least have it on their computer. So we do see a lot of people doing that, bottom feeding...I see weddings as low as \$599 here in Connecticut...DJs operating out of garages, bedrooms, basements, whatever, with just a hard drive and a lot of music. That's one of the big changes.

I do see that a lot of people want to do a lot of stuff simply online... We try to definitely personally meet with people and get everybody to play in the sandbox together, because I think that's one of the biggest things missing in America. If you're going to be a personal DJ at someone's wedding, mitzvah or corporate event, they really want to shake your hand. They want to play in that sandbox with you. And we do do a lot of business the old school way here, though I do understand a lot of people are just booking things online. So that's changed too; that is very big.

I do see that a lot of people today don't know what a good DJ is. What is a good mobile DJ? I think very few people have witnessed a great mobile DJ, a gentleman or a lady that can MC, can take hold of that crowd and be interactive with them, within reason, without doing much or too little...someone who knows where to push the energy, where to lay back, how to segue, how to mix, the genres of music, the chemistry that just puts that certain somebody in the room. I think most people don't know what that is and that's missing more and more simply because of the society we live in today. So that's another one of the big changes.

RB: *...From what I understand, you're a king at making the event very unique and not just the same old thing.*

JR: Exactly correct, Ryan. I know you know where I'm coming from. I'm going to just give you one other thing that I noticed just recently. I do this throw-back party on Tuesday nights in New Haven, Connecticut in a place that overlooks the New Haven Harbor...I'm averaging 400 to 500 people there on a Tuesday night. Now, this is strictly oldies music. When I say "oldies," we go back as far as the '50s...

And I'm getting a lot of young people at this event. I'm getting a lot of college students from Yale University that are coming there that are very young; they're there for summer sessions. They have no clue what I'm playing. They're out there dancing. They're out there using--I think it's called Shazam--to find out what song I'm playing, who the artist is, and then coming up and also asking me what it is. They have never been exposed to any of this kind of music, whether it's rock & roll, doo-wop, soul, funk, whatever, and I'm exposing them to "new" music. To them that is very cool...

RB: *Overall, do you see at all that people think you're too old for this job? Do you see clients having trouble connecting with you, or does that "young at heart" kind of thing just do it for you?*

JR: Wow. I feel that. I do feel that a lot. I feel that I lost touch with a lot of the 17 through 28 year age. I feel I lost a lot there but my young guys keep giving me the pep talk that I still got it and there's something unique about me and that I'm cool. And, you know, I hate to say that, saying that I'm cool, but this is coming from my guys. So I feel pretty comfortable with that.

If I'm ever doing something that I know is going to involve really current music, I always have a young assistant with me, a gentleman or



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John Rozz, DJ/MC Par Excellence

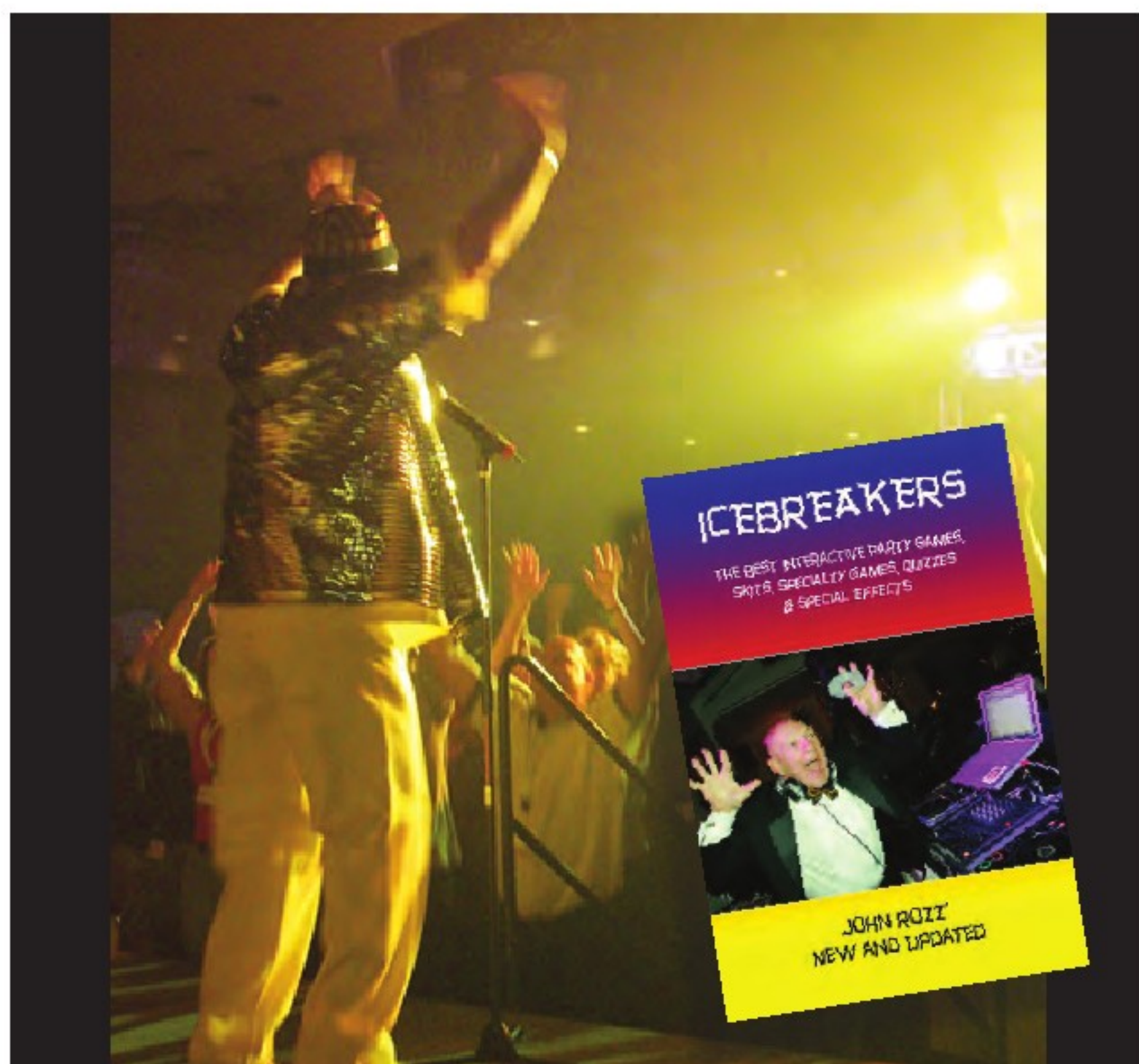
a lady that I'm training; someone who looks good, can dance and who definitely knows the new music, whether it's hip-hop or club music or whatever. That gives me a lot of relief from programming the music...

Very interesting thing: I'm very comfortable with kids' music. So as far as your Miley Cyrus, your Hannah Montana, Jonas Brothers, any of that stuff, I'm very good in the schools with that. And I guess I'm still hip with those kids because they're not quite "the age" yet.

...My bottom line is for any event that I'm booked for, or my company, is that I make sure it's the right person on the right event.

RB: The tools: People like to know the tools. What's your personal preference in equipment?

JR: Well, I'm not great with all the numbers...I love my Pioneer system. I believe they're the 1000s and the 800s; I have a few sets of those that work very well for me with a Pioneer mixer. I think it's a six-channel unit. It's a nice club mixer.



I do use a lot of CDs. I feel that I can fly better with the CDs. I can fly a little bit better with the CDs in a row and I feel better mixing with them, segueing with them and scratching, so on and so forth.

I also use Numark's Virtual Vinyl...I have a laptop at every event, sometimes two. But I do, once again, feel very comfortable when the party's rocking with the CDs. And I see that with a lot of my guys; they sort of follow me there.

I use a DMX board for lighting. I'm not that good with it but I can do the basics with that. Always doing a lot of lighting stuff, like the Martin 250s, and many of the other Martin lightings, a lot of LED lights...

And of course my wireless mic...I love my Sennheiser wireless, a great tool. And I'm still a cable guy. You know, when I'm close to the system I still like an SM58 with an on/off switch. So if the toast is being done by somebody at a wedding, they have my nice Sennheiser out there...and then I'm just up there with that cable mic...

My other tools consist of any number of my fun props, whether it's for interactive or for a wedding or for a mitzvah. I have my fun box of props, my games, my interactive stuff.

RB: Speaking of fun and props, this is a good spot for me to throw in a

plug for your new book on games, which ProDJ Publishing is producing...I saw pictures of all these different things, the party "tools" you've built...Do you hold onto all of them in some massive warehouse "just in case" you might need them again?

JR: I do. I think that's one of my problems; I don't let things go. I'm a collector. I think we're going to have to have a tag sale...And what's very funny, Ryan, is a lot of things that are old are new again...I'm on the third and fourth generation of doing some of these things. I mean, there were a few years there where I didn't do any hula hoops or limbo. I said, you've got to be kidding me. We just don't do this anymore.

[But] this summer I can't tell you how much we've been doing them and these new kids at poolside parties, at picnics, they love it. They've never seen it...or they've never seen it done with the finesse of a good MC to make it interesting. Anybody can throw a limbo pole out there or throw out some hula hoops, but it's the genius MC that gets them charged. What are you going to do with these props? And I'm just using two basic props that probably started somewhere in the '50s that still exist today that you can buy at Wal-Mart or wherever. So what's old is new.

A lot of the other things I've invented. I've always been an innovator. I just figure if you have something that's unique and you go beyond the call of duty to build it, someone's going to want it. They want uniqueness and they want that "wow factor."

RB: People will have to get your new book to see all the crazy stuff you've come up with over the years.

So, John, where do you see yourself going in the next 10 to 20 years? I mean, are you going to be gigging until you're in DJ heaven or do you see something different in your future?

JR: ...A friend of mine, John Michaels from Sioux Falls, South Dakota, he says, "Everybody wants to die with their boots on." So it sort of seems that way for me. I'm going to continue to work in this field as long as I can. I feel young. I'm very active. I'm still doing a lot of events. And I plan on continuing doing this. I will pick and choose at this stage of the game. The biggest thing that I really enjoy right now, is having a weekend off where I actually stop at the other DJs' events and stay maybe for an hour or so. That to me is very cool. So I'll go there and be a networking kind of guy, take some photos with my camera—I love that kind of stuff—and push the younger guys and the younger girls out there.

I would also like to give back more to the industry. I have been laying low on that, as you know. I haven't been coming up to any of the shows anywhere, and even in some of my networking groups I have been so busy I haven't been able to attend there. So I'd like to ease back into that a little bit and start to give back. Because once again, now, as you know, we have new people that don't know who John Rozz is...Hopefully I can push off to them some great things that I've done and they'll think about the ideas I have and create their own and do whatever...(On a sidenote, I might be coming up with a special game for Vegas when you do your show this February.)

RB: Wow. Well, this qualifies as our longest interview because we just started rolling there and I didn't want to miss anything. Fantastic. Is there anything else that you want people to know about you that we haven't hit on?

JR: No, I think we hit on everything. Everyone is welcome to my home, to my office at any time in Connecticut. I'm a great host; anybody will tell you that...

RB: Thank you for joining me and we'll see you in Vegas. MB

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Dealing with Misconceptions

"Oh Lord, please don't let me be misunderstood."
– Eric Burdon & The Animals

BY STU CHISHOLM

My colleague, a DJ who runs a large operation that contracts events with a number of different entertainment companies, had simply had it. It had been a LONG day and here was a terse letter in his inbox. "What kind of a rip-off is this?" the writer demanded. "You're extorting people more than \$600.00 for four hours work? That's more than \$150.00 per hour! I'm a PhD and don't make that kind of money. I'm lucky that iPods are available now so I don't have to deal with robbers like you!" I sympathized with my friend. Nobody likes to be called names and have their integrity called into question. His fatigue and anger also explained his counter-attack. It wasn't pretty. He posted the woman's letter on a chat board, along with his rather terse, angry reply, and then asked his fellow DJs to "Let her have it!"

IT'S NOT WHAT YOU SAY, BUT HOW YOU SAY IT

To me, this whole thing might've been amusing. It meant nothing to me, personally; the event and client were in another state. Yet I saw this as an opportunity to do two things: 1) make it a bit easier for the next DJ she would contact to make a sale and 2) to do a little DJ industry "damage control." My own supply of patience was also well stocked on that particular day when I wrote:

"Hi [Bride's Name],
A colleague forwarded your thoughts and questions on hiring a DJ and I thought I'd take a moment to address them.

First, technology has indeed given today's brides and grooms new options that didn't exist before, but you need to clearly define what they are and what they aren't. The iPod allows people to store large amounts of music and play it back easily. BUT, one must have a good music collection to begin with and it won't play the right song at the right moment. In fact, this "technology" is only a slight improvement on a Walkman and CD-R. It doesn't come with a sound system, which you'll need to rent. It doesn't come with a light show, which is usually standard equipment with most DJs. It can't take requests. It doesn't "mix" the songs, which means pauses between each selection, where dancers will exit the floor. But the most important aspect is something that might not jump out at you until the night of the party: who will do the announcements? Who will introduce the wedding party? Who will emcee the evening, introducing the Best Man and other speakers? Who will coordinate these announcements with the catering staff? Who will preside over the special activities, such as the Bride's dance with her father? Or the bouquet & garter ceremony? Will there even BE any special activities?

This is where the human touch comes in, along with some experience. Not just any warm body will do. With dinner, you could cut corners by serving McDonald's, but is it wise? Your friends and family might never let you live it down. Yet people seem to have no problem doing something similar with their entertainment.

As far as costs go, most DJs, including those in the \$1,000.00+ range, are actually a great value when you stop to think about it. For instance, many couples will buy things that nobody expects or would miss if they weren't there. A good example is chair covers. Most venues charge a minimum of \$2 each, with another \$1.50 for the colored ribbon. For a typical reception of 250 guests,



you'll pay \$875.00! Do they really do as much for your wedding as your DJ? The very least I've ever seen an ice sculpture offered for was \$75.00, and more often they're well over \$100.00. Yet it's not a real sculpture; there's no guy in the back with a chainsaw and block of ice. It's a mold. You're paying a Benjamin for a huge ice cube. Next is the cheese/veggie table. Yes, it's a very nice thing to walk into a room and find a big table of munchies. Yet most people aren't expecting it and wouldn't miss it. If you opt to have one, the least I've ever seen one offered for was \$3.25 per plate. That's over \$800.00 for 250 guests! You could bring in your own cubed cheese and raw veggies, dip and even paper plates for less than a hundred bucks. (If the venue will LET you bring it in.) In my opinion, this is by far the biggest rip-off in the wedding industry. And being a DJ myself, I'm here to tell ya that I'm better than a veggie platter!

Did you realize that the DJs you saw at the bridal show paid between \$600 and \$1,000 just to BE there? A typical company might do 2 or 3 of these shows each year. Other advertising costs, such as a listing in the Yellow Pages can cost more than \$100.00 per month. Factor in business cards and flyers or brochures, a typical DJ company might spend more than \$3,000.00 per year just so YOU can FIND them. (No business can succeed unless people know about them.) And this is aside from having a website, participation in online lead programs (that can cost as

much as \$3.00 per LEAD), direct mail and other promotions.

Your band or DJ isn't just working for the four to six hours they're at your party, and what you pay reflects so much more. The time they spend on the phone and in consultation with you before the wedding needs to be paid for, as well as the time spent preparing for events. My typical workday consists of returning any phone messages from clients and potential clients, then answering e-mails from same. I then might have work to do with my music, such as ripping it to my hard drives, entering information into a database (so that a client can peruse my library online AND so I can find selections quickly on the job), cleaning and maintaining my equipment, scouting new business (placing ads, checking websites, etc.), running my tuxedo to the cleaners, meeting with that weekend's clients or meeting with potential clients "just shopping around", editing music for content (oh no -- an F bomb!), working on my website or attending to one of the over 40 tasks currently on my "to do" list. In short, I work a FULL workweek. So a couple might think that paying \$600.00 for four hours work at their reception is insane -- that's \$150.00 per HOUR! In reality, your DJ has most likely put in anywhere between 20 hours (if part-time) or 40 hours along WITH those 4 hours, not to mention the time spent moving equipment and driving to the location. The most conservative estimate gives your DJ a whopping total of just over \$13.50 per hour.

Not bad, eh? Well, that's gross pay. After deducting all of the expenses of running a business, that only goes down. Self-employed people usually pay for their own health care. (\$150/mo. typical. More if they have a spouse/kids.) Businesses need liability insurance as well -- most venues require it. Equipment needs insurance, too. Then there's the COST of that equipment. Road worthy, quality equipment is far more expensive than home-style stuff from your local appliance store. A good sound system can set a DJ company back more than \$5,000.00. Even more if you add-in lighting. It can take a company years to pay it all off. Then there's the music. Music subscription services cost anywhere between \$50 and \$200/mo. just to stay current. I often spend much more.

So the bottom line is that, just as with anything else in life, you'll get what you pay for. Yes, you can use an iPod and rented sound system and have nobody at the helm. You'll still be married at the end of the day and your guests will go home fed. Just don't expect your reception to be the one they talk about for years to come. You can find a cheap DJ, who dabbles in the business as a side job and maybe cuts corners by illegally downloading his/her music for free, and things MIGHT go OK. Maybe. Or you can look for a reputable, licensed company, just as you would for any other service you buy, and pay slightly more for the peace of mind of knowing you're in good hands.

Did I mention that many of the better companies will give you a money back guarantee?

Please forgive the wordy reply. If you took the time to read along this far, I appreciate your indulgence! I just wanted to not only answer your questions, but give you a better perspective on what it is you're actually buying and its importance. This is, after all, a once-in-a-lifetime event, and you don't get a chance for a do-over. Why take the risk? If you end up having a bad reception, will you or anyone else care that you saved a few hundred bucks on your entertainment later on?

Thank you for your time and attention, and my best wishes for the best reception ever!

When I hit "send," I thought that would be the end of it. To my delight, I got the following reply:

Stu,

Thank you so much for your email to me. Yes I did read it all!

Your colleague...not sure who that was? I can only assume. However, if it was the same guy who was amazingly un-professional and extremely rude to me...he should have let you take over and not put his foot in his mouth! LOL!

I truly thank you so much for all the valuable information you so kindly took the time to put together for me. My original email was written very quickly, and I am also getting over a cold. Looking back at it, I

can understand why he may have assumed I was being abrasive. I certainly didn't mean for that to happen at all! I felt horrible that he took me for someone who was that rude and insulting. I also sent him an apology saying so as well.

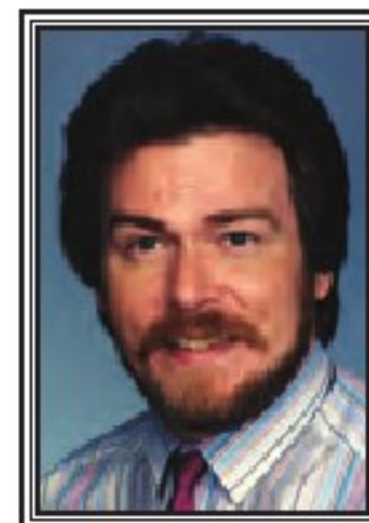
I really didn't understand what doing a show entailed for you all in the field. Thanks to you, I do now. And might I add.... your approach of educating me is much more preferred than the attack mode that your colleague was in with me.

Thank you again for your efforts in helping me understand things, and clearing up my confusion.

I pass this along as proof positive that good information can indeed educate our clientele, and that they might even appreciate us taking the time to do so. We won't win all the battles, and shouldn't expect to. But we CAN support our personal and industry image by always maintaining a professional attitude. Always remember: What you send into cyberspace STAYS in cyberspace. There will always be clients whose business you will not win, but it's always best to LOOK like a winner in any event.

Until next time, safe spinnin'! **MB**

Stu Chisholm, a mobile DJ in the Detroit area since 1979, has also been a nightclub DJ, done some radio, some commercial voice-over work and has even worked a roller skating rink! Stu attended the famous Specs Howard School of Broadcasting and has been a music collector since the age of seven. Stu's guide to the profession, The Complete DJ, was recently released by ProDJ Publishing.



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Procrastination, Part 1: understanding our motivation to postpone

BY PAUL KIDA, THE DJ COACH

Here we go again...
Checking lead lists,
making phone calls,
sending out mailers, composing
e-mails, setting up appointments,
visiting venues and vendors,
acquiring new music...and the list
goes on and on. Do you ever feel
overwhelmed with the amount of
work our profession requires of
us? We haven't even mentioned
the actual business end, the
bookkeeping, keeping track of
taxes, and marketing. How do
we get it all done, and just as
importantly, get it done right?

If you are like me, sometimes you want to just let it go or just think if we only wait long enough, it will take care of itself. You know, the old procrastination thing. The trouble with that is that things never take care of themselves. We end up compounding matters as our “to do” list becomes simply too burdensome to complete.

The reasons we do this are not new at all, but by reviewing a few aspects of time management and goal-setting, we can fine-tune our daily lives for maximum efficiency and not drive ourselves crazy in the process. Let's take a look at one of the most influential culprits: PROCRASTINATION.

Procrastination is something most of us have been guilty of at one time or another. You know the drill: You have something that needs to be done and you simply don't do it. You think that you will get it done tomorrow (or next week) even though you know you should get right to it today. I know a lot about this—just ask my wife! Seriously, procrastination is nothing more than a bad habit that we get ourselves into, and is actually easy (maybe not easy for all of us, but certainly possible) to change. It is a known fact that any habit, either good or bad,

can become routine within 28-30 days. If procrastination is a bad habit that you have picked up along the way, it can be changed within one month if you really work at it.

A quick note of encouragement: Just because you may procrastinate does not necessarily mean that you are lazy. By examining the various reasons why people procrastinate, you will be able to determine your particular underlying reasons for putting things off. Therefore, before we delve into the ways we can fix our problem, we will first take a look at some of the various reasons why we procrastinate. What were the pathways that brought us to this dead end of procrastination? Once we identify them, we will then be able to take the proper steps to correct matters, exchanging a bad habit for a good one.

FEAR FACTORS

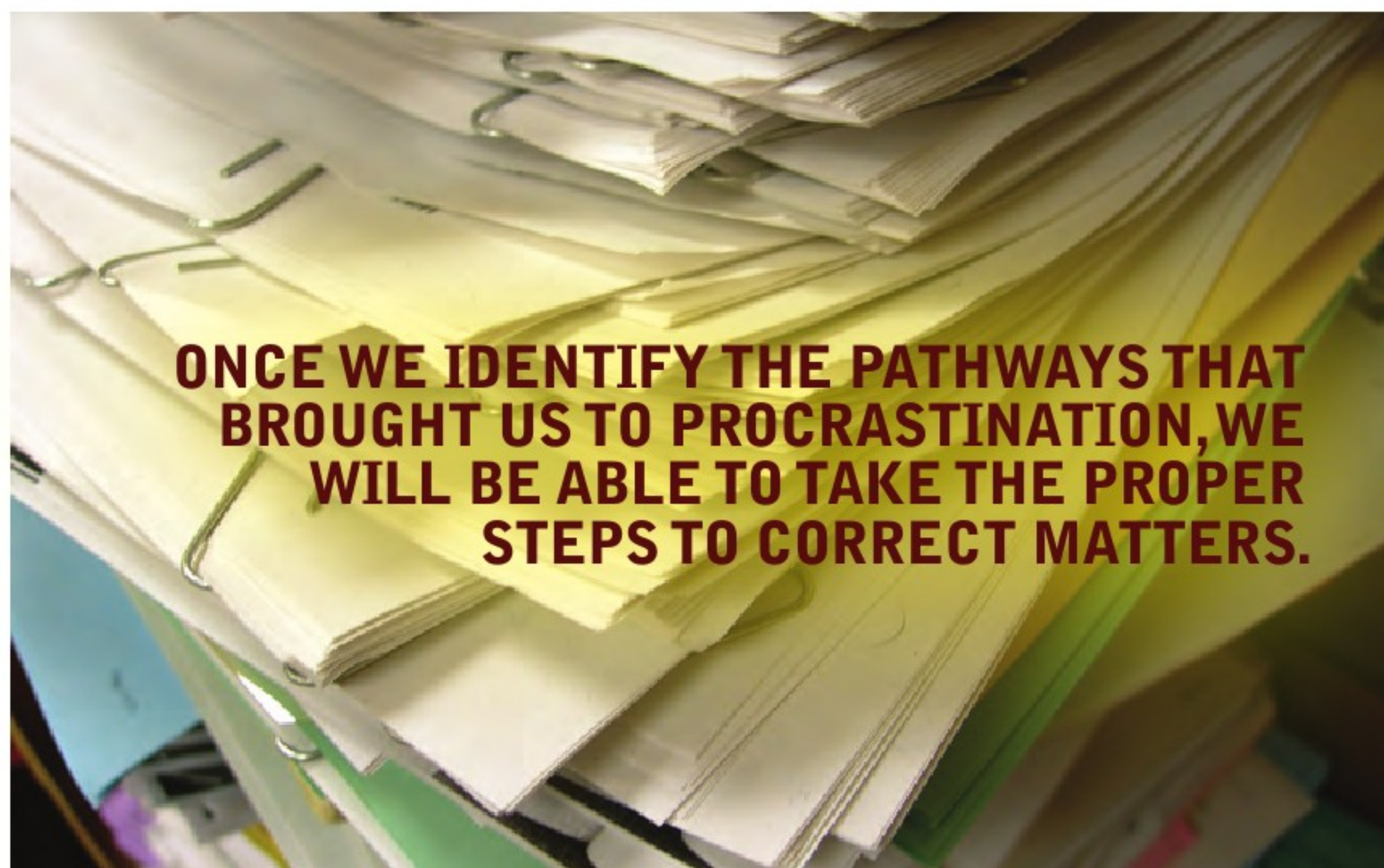
The first reason that may make us fall into this trap is simply FEAR OF FAILURE. None of us like to fail. It makes us feel inadequate and worthless. So, if we don't complete the task that needs to be done, we can never fail. The trouble with this thinking is that eventually we have to face up to our responsibilities and take care of them. Now we have doubled our fear because of the limited amount of time we have, resulting in major anxiety and, quite often we do a poor job. This results in the very thing that we have tried to avoid at all costs. Failure! We end up not meeting the standards that we try so hard to set for ourselves.

Another reason we will examine is one that may surprise you. The exact opposite of fear of failure is FEAR OF SUCCESS. You may

think, “Why in the world would anyone have a fear of success? Isn't success what we all strive for?” Let's look at some reasons that this could be the case.

It may seem strange to think that someone would actually be afraid of success, but it does happen, sometimes without the person even realizing it consciously. This is because instead of seeing the end result of hard work, this type of individual looks at everything else. The true fear lies in the fear of hard work, and putting forth extra effort to achieve and most importantly, to maintain that success. There is a lack of motivation, and it brings contentment with the status quo. Why bother to finish a job now when we can just put it off until later? If we do this long enough, that is what the people around us come to expect so the pressure is off to actually succeed. It takes a lot of work to stay on top once you get there. People actually start believing in you and know that you will get the job done. Many people simply do not want the responsibility that goes along with the success. Having to live up to the reputation of providing the best possible service to each and every client is very hard work! We start thinking, “Is it really worth the time and energy involved?” With these attitudes and mental inclinations, many of us simply put off doing what should be done.

What else might be an underlying factor causing our procrastination? How about the FEAR OF LOSING CONTROL and/or our independence? We might develop the attitude of, “No one can tell what and when I have to do this! I'm my own person. I will get things done when I want to!” so we just put things off for another day or another week, etc.



**ONCE WE IDENTIFY THE PATHWAYS THAT
BROUGHT US TO PROCRASTINATION, WE
WILL BE ABLE TO TAKE THE PROPER
STEPS TO CORRECT MATTERS.**

How about the FEAR OF ABANDONMENT? Some of us just need to be needed and to have people around us—which in many cases involves some kind of disaster going on all of the time. If we procrastinate, what kind of environment are we creating for ourselves as well as those around us? When our jobs are not getting done on time, we definitely become surrounded by people, only NOT for the right reasons! You may have a boss asking why and when things are going to get done and why you are past your deadline. You may have clients calling or emailing asking why they haven't gotten the information that you promised them. If you are self-employed and working out of your home, you may have your spouse asking when all the things you said you would are going to get done. Oh yes, now you are a popular person! Your phone is ringing off the hook and everybody needs you RIGHT NOW. You are getting the attention that you crave, but is that really the kind of attention you need in your life?

DAILY DISTRACTIONS

Another reason we procrastinate involves supposedly urgent priorities, things we suddenly think of while in the middle of a project that has a deadline or something that must get done today. For example, as I am writing this article, I realize I haven't fed the fish today so I must stop what I am doing and do that now. On my way to the fish tank, I realize I didn't take anything out for dinner tonight so I immediately go to the freezer to take something out because it can't wait. On the way to the kitchen, I remember that I need to clean out the car before my gig this weekend, and on and on and on. You get the picture. The thing that really needs to get done today is to finish the article, but it takes a back burner to all of the other things that really are not that important, at least not at the top of a properly sorted priority list. We have all done this at one time or another, but if this sounds like a common day for you, maybe you should consider a change of habit.

Our final reason for procrastination affects us all. Simply put, Life Happens! Sometimes things are just beyond our control. You get sick or injured, or a close family member suddenly has a health issue; an emergency pops up, unexpected setbacks or tragedies occur, or friends need our help. This happens to all of us, so we put off finishing something that needs to get done. These can actually be valid reasons why we would delay certain duties, and really can't be helped.

We have looked at some of the determining factors that may cause us to delay in starting or completing things that we need to get done. Some of them we can change, some of them we can't. The question is now, "How do we use this information to change our attitude and habits in positive ways, in order to get things done and get them done right?" Next time we will discuss some solutions that everyone—yes, including me—can work on. **MB**

Please send any comments on this article, suggestions for future articles or questions to djcoach@mobilebeat.com.



Paul Kida, The DJ Coach, is a founding member of the Colorado Disc Jockey Association. He owns JAMMCATTS DJ Entertainment (www.jammcattsdj.com), and is a regular speaker at the Mobile Beat DJ Show.

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Getting Height

Aluminum truss maker raises the bar (literally)

BY STU CHISHOLM

Bill Kedzierski is a dynamo. “Sorry, I tend to walk fast,” he says, as he leads me into the shop area of Universal Manufacturing Inc. (www.universaltruss.com) in Clinton Township, Michigan. His lively pace is an outward sign of his passion for his craft: making lightweight, aluminum trussing for everything from radio towers to the North American Auto Show—and for bands, mobile DJs and entertainers, big and small. He wants to show me the difference between the way he and his crew welds together their trussing systems, using the MIG process, as opposed to his competitors who use the TIG approach.

“MIG? TIG?” I ask, completely confused. Bill and I walk up to a pair of box truss segments standing ten feet tall on end. He shows me the points where the support rails are welded to the main beams. “MIG welding is an automatic process, where a machine feeds the filler rod to the welder, whereas TIG is done by hand. TIG tends to look a bit prettier, because of the greater control that the welder has, but MIG welds are often stronger and, because they’re faster, the cost is much lower.” I look at the two trusses and can see no difference. When I mention it, he says, “You usually have to look very closely. If you’re putting your truss up in the air, no one is going to notice.” I bend forward, my nose just inches away, and still can’t see any difference between the two.

BUILDING UNIVERSAL

Bill inherited Universal Manufacturing from his father, who started the company back in 1969 by making radio towers. Then, nearly ten years later, Ted Nugent came calling. He wanted some of that triangular tower material, but he wanted to run it horizontally to hang his lighting from. Roberta Flack also made the same request. “I’m 18 years old,” said Bill, “And



I'm working with world-famous celebrities!" Bill's education is actually in marketing (he consults with engineers for the load, strength and metallurgical considerations, but has become very well-versed in it himself), and he realized that these requests opened up a whole new market for the young company. He began to promote his trussing products far and wide, and it paid off.

WIDE-RANGING APPLICATIONS

Over the years, Universal trussing systems have found their way to everywhere from the garden departments of the Meijer superstore chain to weather monitoring stations; from the North American Auto Show and the Stanley Cup playoffs at Detroit's Joe Louis Arena to the Windstar Casino in Oklahoma. At the last auto show, Bill and his crew assembled Ford's infamous "tunnel" using some 40,000 lbs. of aluminum! The new Ford cars rolling out of that tunnel made newscasts across the country. And speaking of TV news, Universal trussing can be seen on Detroit's Fox 2 News, as well as dozens (if not hundreds) of stations across the US and Canada as well.

Not being entirely dependent on the entertainment industry has allowed Universal Manufacturing to prosper as other local businesses suffer the harsh economic realities of the Great Lakes State. Bill mentioned diverse applications of trussing systems that his company delivered to the railroad, the Department of Homeland Security (the details of which he can't get into) and Michigan's budding film industry. Universal had already been on Hollywood's "A" list because of their work on the movies, *Changing Lanes* and *The Stepford Wives*. With movie producers taking advantage of Michigan's now abundant, cheap real estate, prospects for more movie-related work look good.

In yet another direction, one current project is part of a huge roller coaster ride being built at Universal Studios in Florida. (The shared name being just a neat little bit of synchronicity.) The work for Universal Studios as well as Ford was all custom, which is where Universal Manufacturing excels. And they do it on both a large and small scale.

PERSONAL UNIVERSAL EXPERIENCE

I was first introduced to Universal Manufacturing through a sound and lighting contractor that I was working with to set up a new nightclub in the early '90s. Impressed with the speed and quality of their work, and the unexpectedly low costs, I went to Bill when I needed trussing for my own mobile DJ rig. Once again I was impressed by how he gave me just as much attention on my small order as he gave me for the mega-buck nightclub job. One particular piece I needed was a non-standard span of



truss (eight feet instead of the usual ten), the length being dictated by the shelf size of the vehicle I had at the time. I also had some extra mounting plates welded on. The entire custom project was less costly than some of the off-the-shelf products from other vendors. I soon returned for some custom speaker supports that they made for me... while I waited! To this day, I've never gotten better service from any vendor I've dealt with.

Unlike many trussing companies, Universal Manufacturing doesn't have any formal network of dealers, although their products are available to entertainers through their local Guitar Center. Most of their sales are via the internet, through their website at: www.UniversalTruss.com.

"I'm not going to sell someone \$500 worth of truss if all they need is a \$100 piece," Bill says. "On the other hand, if you're flying line array speakers and order a \$100 span that can't bear the weight, I'm not going to sell it to you." With Bill, safety is #1. "Be honest with me about your needs and we'll fit the product to you."

OVER-ARCHING COMMITMENT

Noting all of the examples of other manufacturers' trussing populating Bill's shop, I ask him whether or not all trussing systems are interchangeable. Once again he darts off in another direction and I race to keep up. Over the noise of the welders, he shouts, "That's our new GBW truss!" I ask what that means, and cracking a smile he says, "Goes both ways." He points to the end plate. "See how the mounting plate is slotted? That will bolt to any other trussing system made." Users of other brands that have gone out of business really appreciate these. Although Bill and his crew pay close attention to what other companies are doing, he harbors no ill will. "I've got nothing bad to say about other products. I just try to make mine a little better."

Okay, so I'll admit it: I'm a total, unabashed fan. Yet my enthusiasm is not baseless, given Universal's track record. Add to that the fact that all Universal trussing systems are made in the USA by American hands using American materials, and it's hard for me to imagine buying anything else. (Bill told me about when he rejected an offer from a Chinese company for the aluminum tubing they use over concerns of its tensile strength, even though it would've been much cheaper.) From a small wedding light show to a huge outdoor stage with a moving roof, Universal Manufacturing can make it better, cheaper and safer. Whatever your needs, in my opinion you owe it to your business, audience and budget to consider Universal Manufacturing for your next trussing purchase. **MB**

OO, Baby

Eagerly anticipated by DJs and VJs worldwide, the **OOVJ**, an innovative DJ hardware system, is about to go mainstream. Launching in early winter 2009, OOVJ is a one-stop unit for any professional VJ. Successor to the OODJ, a favorite for more than five years, the OOVJ facilitates performance of not only straight audio, but also karaoke and video. The unit is housed in a rugged but sleek anodised

aluminium chassis that cradles professional-grade audio and video components; a colossal, modern, high speed drive; a generous 17" high-resolution touch screen; plus a liquid-proof keyboard, built-in mouse controller, wi-fi and a slot-loading DVD-RW drive. For further information click www.oovj.co.uk.



Universal Access

Universal Music Group (UMG) and **Serato Audio Research** have debuted an innovative, global, secure digital distribution service for DJs: **Whitelabel.net**. The service, which has successfully delivered 2.5 million tracks to over 40,000 DJs worldwide during a pre-launch trial over the past year, marks the first collaboration of its kind between a major recording company and a service specifically designed for DJs.

The site's a high-quality MP3s are ID-tagged and pre-analyzed for use with Serato DJ software. They play as a low quality preview in any MP3 player. Whitelabel.net provides a direct relationship between record companies and performing DJs, reigniting the tradition of breaking new music in clubs. Whitelabel.net provides record labels with statistics and feedback on fresh new music as it is introduced to DJs.



So you wanna go digital...

ARE YOU CERTIFIABLE!?

Introduction to Computer DJing & CPS by Charles E. Snyder III

Have you ever wondered who invented the computer? Want to know who are some of the folks who are responsible for pioneering the way in CPS? Do you want to know which the better operating system is, Mac or PC? Would you like to have more than two dozen examples of programs, controllers and accessories for a CPS? All this and much more may be found inside, Foreword by Professor Jam - Director of the Computer DJ Summit and CPDJ/CPSME certification program.



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Enhanced Intelligence

After months of development, **DJ Intelligence Version 6.5** has been officially released. While DJ Intelligence rolls out upgrades and enhancements of its the web-based DJ business suite to its subscribers in real time, a version number helps separate different phases of development planning. The official completion of Version 6.5 paves the way for significant changes and advancements as Version 7.0 features begin launching shortly.

Version 6.5, which has been in the works for over a year, features nearly three dozen enhancements to the software, including a new website tool called the Wedding Store which allows subscribers to sell wedding products and earn a commission, a new website tool called the News & Information Blog which allows subscribers to publish a blog on their website, a Mobile Music Search tool which runs on a cell phone or PDA, built-in site analytics, integration with major digital DJ software packages, and much more. Additionally, Version 6.5 features faster performance through server, network, and bandwidth improvements. The powerful advancements included in Version 6.5 came as a result of features that were requested by some of the thousands of companies who use DJ Intelligence. For a full listing of features included in Version 6.5, please visit www.djintelligence.com/account/features6.5.asp.

DJ Intelligence, a service of Intelligence, Inc., gives professional service providers the ability to add interactive tools into their existing company website. Over a dozen dynamic tools are included with the annual subscription service, including an availability checker, online music search and request system, event planning forms, event timelines, satisfaction surveys, price quote generator, online booking system, contact inquiry form, secure web-based payments, automated client referrals, client login, guest requests, and more. All tools are customized to match the look & feel of the company's website and can integrate into any existing site with ease, regardless of who designed it or where it is hosted. No programming required.

All for One and One for All

Keeping it all in line with Numark's OMNI CONTROL

BY MARTI DEBERGI

Most of the time as mobile DJs we are multi-tasking. Have you ever talked on the phone while typing an email and glancing at a text message? If so, then why wouldn't you expect your equipment to work just as hard as you do in trying to get everything together? Now Numark has come out with quite the solution, and it's called OMNI CONTROL. A prefix meaning "all," omni aptly describes the device—it does A LOT. Let's take a closer look at what this multifaceted controller can do for your computerized performance system.

GET IT TOGETHER

Part controller, part software interface, part mixer, and fully cool—that summarizes how OMNI CONTROL rolls. Like the STEALTH CONTROL (see a review in previous MB) that came out at about the same time, Numark has provided users with two native programs (Traktor LE and Mixmeister Fusion Live) that are really "plug-and-play" applications. OC is also complete with DJ mixer essentials, such as cue control (with hot-cue buttons), tempo control, pitch bend, and key control. While working with the software on the computer, OC also acts as an external sound card, giving you the piece of mind of performing with a dedicated audio source that takes some of the burden off of your computer's processor and RAM.

While it gathers a multiplicity of features and controls into one unit, OMNI CONTROL still aims at simplicity: Built-in toggle wheels make searching an extensive music library easy, without necessitating a mouse or keyboard. Also helpful is the fact that OC isn't limited to working only with the bundled software, but is compatible with just about every DJ software on the market. Most importantly, though, is the fact that OC is simple to use, with a barely perceptible learning curve.

FEELIN' ALL RIGHT

The raves about controllers such as this one have always included the ease at which they set up and the ability to not only mix different sources of audio on the same computer, but also the integration of typical DJ hardware functions such as cueing and the ability to use a microphone directly, eliminating any need for a second mixer. That being said though, I still took the unit out with a little hesitancy. A couple of years ago, I had given up using laptops as the primary source of audio at my events because of the inherent danger of relying on easily breakable USB connections to piece storage and performance devices together. I instead opted for another form of media control. But that ultimately left me with the trade-off (old flame syndrome) of wishing I was with my laptop again but feeling limited to another form because of the lack of

stable options at that time.

Man, have those times changed! The OMNI CONTROL performed absolutely beautifully, leaving me rethinking (yet again) my personal preference for media presentation. I arrived at my first test venue and plugged the unit into my laptop (having previously installed the Traktor LE 3 system) and whammo: rock solid performance all night. Maybe I was just paranoid, but I rolled into event number two expecting my first experience with the unit to be a fluke—and was unequivocally surprised yet again: The unit worked flawlessly once more. There's no



noticeable lag time (as with some other USB controllers) between hardware control movements and changes in the software performance. It looks like I may have finally found the laptop-loving solution I was looking for.

CHANGES IN ATTITUDES, CHANGES IN GRATITUDES

As for controller units in general, I recognize that some DJs still have their doubts. They either use a large rack with all of the bells and whistles or stay away from the technology altogether. If you are one of those people, OMNI CONTROL may not be for you; but if you give it or other controllers like it a try, you just might find the experience is enough to change your attitude. Another attraction might be the street price of less than \$300 (MSRP: \$469).

Now, as my gig experience has shown, I am finally able to go back to my most preferred method of DJing: my laptop. Previously, I didn't like carrying a light laptop but still having to lug a heavy rack with a mixer. Therefore the OMNI CONTROL is a perfect fit for me. I thank Numark for coming up with a suitable solution to my problems, and reawakening me to the possibilities of purely PC-based DJing. **MB**

www.numark.com

Powerful Promotion in the World of Social Media

Optimizing your online marketing mix

BY JOHN STIERNBERG

Promotion is an essential part of your integrated sales and marketing strategy. If you've been following these articles over the past two years, you will recall how marketing and sales work together to drive revenue, brand awareness, and competitive market share. Now we all live in the world of "social media"—those online tools that allow you to stay in constant touch and build your brand through the Internet. How can mobile entertainers optimize those tools? This article takes a look at the options and suggests three action tips for online success.

WHY ALL THE BUZZ ABOUT SOCIAL MEDIA?

You've heard and read the hype. Facebook has hundreds of millions (!) of online friends and offers "fan pages" that have become full-featured alternative websites. Twitter can be searched and mined to see who might be looking to hire a mobile entertainer in real time, all the time. LinkedIn and Plaxo are more business-to-business, but still offer no-cost and low-cost ways to develop your network of subcontractors, support staff, and even clients. All provide feedback mechanisms and opportunities for you to participate in blogs, forums, and special interest groups.

So why all the buzz about social media? First, it's essentially free. Second (speaking from experience), it's fun. Third, it's the "new website" in the sense that if you are not doing it (using online tools proactively), you risk being ignored or considered hopelessly un-cool.

WHERE DOES SOCIAL MEDIA FIT IN?

First let's get some perspective. Social media

is just one item on a growing menu of ways to promote your mobile entertainment business. It's not the ONLY tool, and further, there are no guarantees that your sales and profits will go up just because you tweet hourly or post an occasional YouTube video of your emcee work. To provide context, here's the list of your top twelve categories of promotional tools:

- Advertising
- Client endorsements and testimonials
- Direct marketing (postal, e-mail, telemarketing)
- Directory listings
- Identity items ("swag")
- Incentivized referrals
- Publicity
- Sales literature and collateral material
- Salesforce/agent incentives
- Showcase gigs
- Trade events (including Mobile Beat's 2010 Vegas show, MBLVX)
- Website and e-commerce

Arguably, social media can potentially play a role in ALL TWELVE of the above. That's part of the appeal—it pulls together your branding efforts and forces you to think creatively about what and how you promote.

HOW TO OPTIMIZE SOCIAL MEDIA AS A PROMOTIONAL TOOL

My first bit of advice is to get started if you haven't already. If you are already experienced with social media, take it to the next level, because that's where the market is going. Whether you are a veteran or a novice, here are three action tips for optimizing social media as a promotional tool.

Action Tip 1: Plan ahead. Be sure that you have up to date and complete promotional content to share. Just like your website, you need to offer a steady stream of photos, videos, and text that communicate your brand message in an invitingly professional way.

Action Tip 2: Participate. Each medium (Twitter, Facebook, LinkedIn, etc.) is a

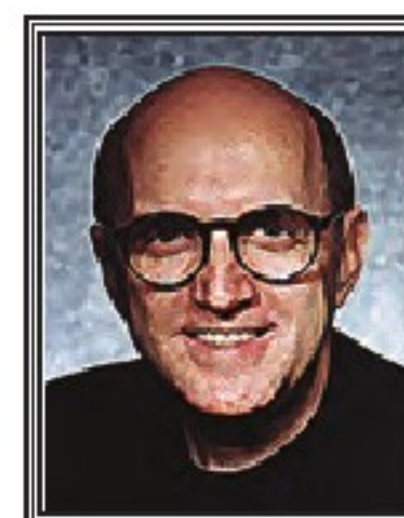
community made up of your current and prospective clients, team members, competitors, and vendors. Post on their walls or blogs, not just on your own. Be an active citizen of the online world.

Action Tip 3: Track results. While your participation may not cost a lot of dollars, it can take a lot of time. Is it time well spent? Are your revenue and market share trending in the right direction? It may take a while to see results, so be sure that you monitor things like how many friends, followers and connections you have, and how many of those are new clients and fans.

HERE'S THE POINT...

Mobile entertainment people need to have a conscious online marketing and social media strategy. If you don't, you may end up spending many hours having a great time (nothing wrong with that) but not reaping the business rewards. To prevent that scenario, remember the three action tips: 1) plan ahead, 2) participate, and 3) track results. You'll be glad that you did—and you'll still have fun along the way.

Next issue we'll talk about profiling your target clients. In the meantime, best wishes for continued success in mobile entertainment! **MB**



John Stiernberg is founder and principal consultant with Stiernberg Consulting, the Sherman Oaks (Los Angeles) CA-based business development firm (www.stiernberg.com). John has over 25 years experience in the music and entertainment technology field. He currently

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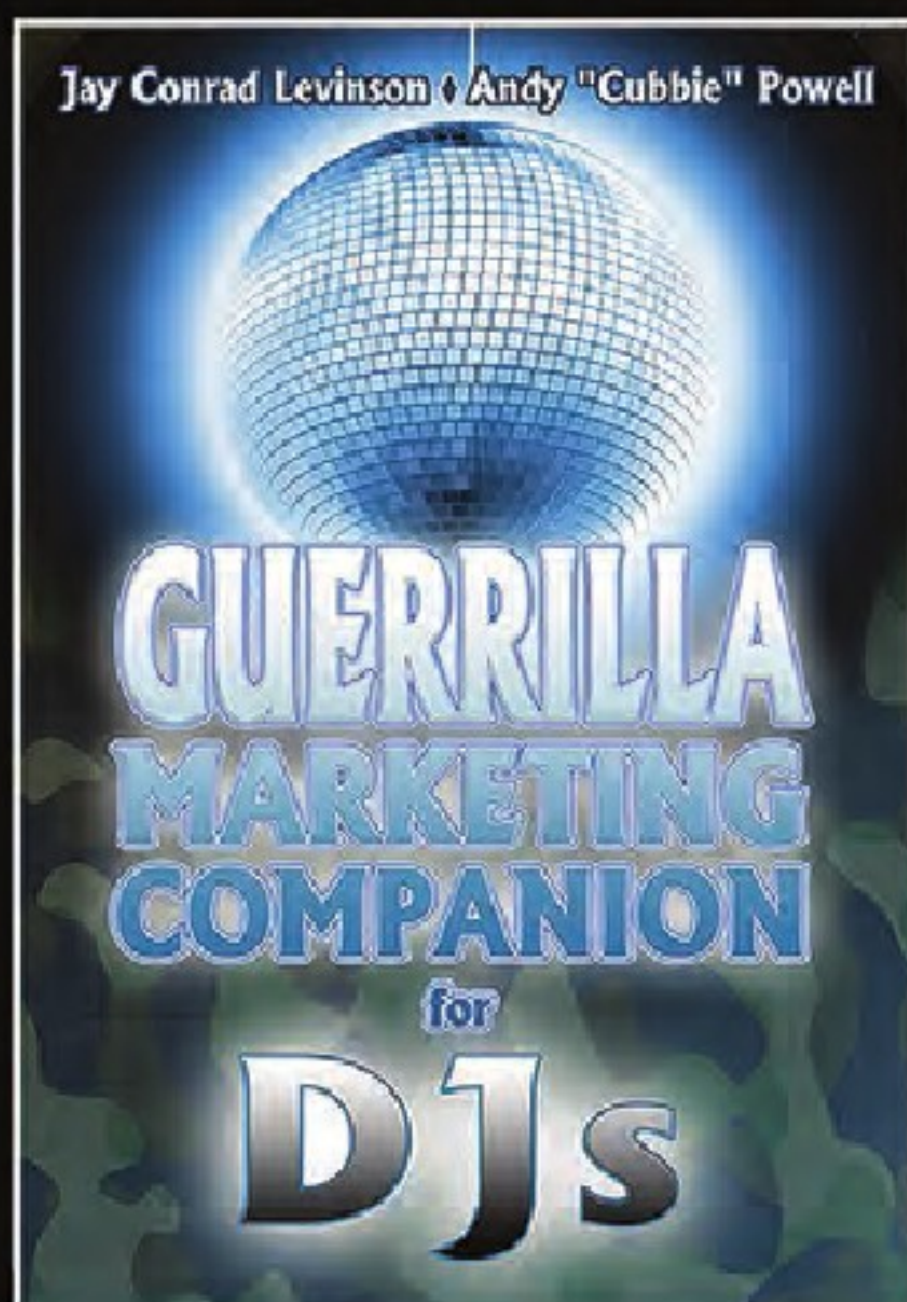
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Guerrilla Effectiveness

How to apply the 80/20 rule like a real guerilla

BY JAY CONRAD LEVINSON

There is a world of difference between efficiency and effectiveness, and it's in that world that guerrillas flourish. They are well aware of the power and omnipresence of the 80/20 rule and have probably read Richard Koch's book, *The 80/20 Principle*, because even its subtitle—*The Secret of Achieving More with Less*—is guerrilla through and through. It dramatically emphasizes the effectiveness that can be gained by simplicity.

Alas, even guerrillas don't hit the bullseye with all of their marketing, but at least they direct their energies towards learning which 20 percent of their marketing generates 80 percent of their sales. Just knowing this to be true is a compelling reason to learn where each of your customers learned of your existence, to recognize that all customers are not created equal and that 20 percent of them most likely account for 80 percent of your profits.

The 80/20 rule teaches you simplicity and applies to more of your business than marketing and more of your life than business:

- 80 percent of what you achieve at work comes from 20 percent of the time you spend working.
- 20 percent of a company's products usually account for 80 percent of its sales.
- 20 percent of its employees contribute to 80 percent of profits.
- 20 percent of criminals account for 80 percent of crimes.
- 20 percent of motorists cause 80 percent of accidents.
- 20 percent of your carpets get 80 percent of the wear.
- 20 percent of your clothes will be worn 80 percent of the time.
- 80 percent of traffic jams occur on 20 percent of the roads.
- 20 percent of computer users purchase 80 percent of software.

Your job? To find out which 20 percent of your marketing is motivating the most sales, to determine which 20 percent of your customers are producing 80 percent of your profits, to learn which 20 percent of your prospects are most likely to become customers.

One of the most fascinating definitions of entrepreneur comes to us from the French economist Jean-Baptiste Say, who coined the word, and said "The entrepreneur shifts economic resources out of an area of lower productivity into an area of higher productivity and yield."

The underlying meaning of that definition and 80/20 rule is that there's a whole lot of wasted money and energy in life. The goals of the guerrilla are first to identify the area of lower productivity and then to do something about it, then identify the area of higher productivity and do something about it. It's the doing something about it that determines the real winners.

The actions you take to eliminate waste and double up on effectiveness may make you seem unreasonable. So take comfort in George Bernard Shaw's words: "The reasonable man adapts himself to the world. The unreasonable one persists in trying to adapt the world to himself. Therefore all progress depends on the unreasonable man."

When you discover which 20 percent of your customers are responsible for 80 percent of your sales, focus on keeping them happy, increase the amount of business you do with them, and tap them for their referral power because these are obviously satisfied customers. Paying more attention to them reduces your marketing budget because you can pay less attention to the 80 percent who motivate 20 percent of your profits.

Once your mind has absorbed the full implications of the 80/20 rule, consider applying it in other ways: Celebrate exceptional productivity rather than raising average efforts. Look for short cuts. Be selective more than exhaustive. Delegate and outsource as much as possible. Target a limited number of goals and focus like a laser beam upon them.

Because you're a guerrilla, don't do any of these things in a hurry. Patience will enable you to spot the areas that need changing, then to implement the changes so that humanity remains part of your modus operandi. Fast isn't beautiful. Big isn't beautiful. Small isn't beautiful. It's SIMPLE that is most beautiful if you're an 80/20 kind of guerrilla. **MB**

*Jay Conrad Levinson is the author of the best-selling marketing series in history, *Guerrilla Marketing*, plus 30 other books. His books have sold 14 million copies worldwide. His guerrilla concepts have influenced marketing so much that today his books appear in 41 languages and are required reading in many MBA programs worldwide. *Guerrilla Marketing* is a way for business owners to spend less, get more, and achieve substantial profits.*



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Who Are You?

Know thyself—and add a lot to your audiences' experiences

BY MIKE FICHER

Who are you? ¶No, I'm not talking about a final Jeopardy answer to "Originally the title track from a 1978 album, this song is now the theme for a popular CBS crime drama."

Who are you?

No, I'm not offering a philosophical prompt to consider your standing in the larger collage of life on a planet of 6.7 billion people.

Who are you?

No, in this case I'm not suggesting a question you should ask when playing an improv game.

Who are you?

Think about that question—the response to that inquiry could go a long way toward how you view yourself and your audience at an event.

HIGH NOON

Despite the perception that the wacky world of improv is the Wild West of the entertainment wonderland, several key parameters increase the likelihood that players can create engaging and entertaining bits for the audience.

"Improv principles are very relevant to business," noted Renie McClay, president of Sales and Marketing Training and an improv comedy teacher for No Foam Productions in the Chicago area, in a recent newsletter. "The goal of every improviser is to make the team look good. Period. When that happens, the performance works and the audience is pleased."

SAY ANYTHING

The fundamental underpinning of successful improv play is "Yes, and..." Simply, you agree with the other person or people and their ideas in a scene and add along the same thread. Conflict is often avoided and teamwork is crucial to the success of the scene. Denying, ignoring or canceling another player's idea can effectively render a scene rudderless or incoherent, confusing or distracting the audience. Listening, observing and being in the moment are paramount to a thriving scene.

Another key element of successful improv encompasses active listening. Whether performing at a gig or playing in an improv bit, if you are listening, you can appropriately—and, hopefully, with gusto—add to the scene. If you are not, well, the potential for a scene straight out of the

long-running stage farce *Dazed and Confused* is significantly increased. Opportunities to elevate a scene or create memorable moments at a gig or on stage start with critical listening.

And, finally, at least for this article, one of the critical adjuncts of enjoyable, pleasing improv for not only the audience, but the players, is making strong character choices. In other words...who are you?

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In the infancy of the mobile industry, providing music on site was the novelty, the sole selling

**OPPORTUNITIES
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point. Thus, the birth of the mobile disc jockey. Now in the world of iPods, iPhones, YouTube, Facebook and IM, broad-based interactive skills, cutting-edge technology and reflective video have become more the norm. Thus, the evolution to the mobile entertainer.

At one event, an entertainer can be a music programmer. At another, a game show host. Or perhaps, a hybrid programmer/dance instructor. Maybe, a raffle maven. Tomorrow, an adept emcee. Or, a comic. Or a video impresario. More likely, an entertainer is often called to some combination of all of the above and beyond at any one event.

PLACES, PEOPLE!

Each role, much like being in a theatre production, a movie or a television commercial, involves choice. What is the character's motivation? What are the relationships to the other characters? What are the character's attributes? What are the objects of the scene? What is the character's point of view? How is the character feeling at the moment?

With an increasing number of events requiring multiple roles for the entertainer and

as Scott Faver, the Gamemaster, noted in one of my recent articles, "More and more clients are looking for a TV show or a movie for their celebrations, where the client and the guests are the stars..." The choices that entertainers make regarding their roles may play a more critical factor in the success of the event.

WHO ARE YOU? REALLY?

Are you the overbearing, narcissist game show host, who never met an unflattering camera or unengaged audience? Or, are you the friendly, supportive, generous game show host, who has stable relationships and longtime friends?

Are you the inspiring So You Think You Can Dance-type guide, marveling at the talents of the performers? Are you the bemused, moderately suave, always-composed Dancing with the Stars muse?

Are you the distant yet musically connected club DJ, emerging from the basement of the day to spin rich palettes of colorful mixes for the dancers of the night?

Are you the polished yet accessible emcee, with a good word and a quick smile for your staff and the audience? Are you the director auteur, adeptly working behind the scenes to create an emotionally powerful mix of audio, video and memories?

VOICE YOUR CHOICE

In every improv game or form, players quickly render choices on character, motivation, attitude, relationships and more, occasionally with prodding from other players in the scene, but all without direction.

When you execute your next event, while the room is relatively quiet, while you are efficiently loading in your gear to perform, ask yourself one question: Who are you?

Make a great choice and, more critically, commit to that choice fully, and you might be surprised how the answer will impact your performance that evening! **MB**



Mobile DJ, dance instructor, emcee, voice actor, writer, teacher, and improv comedian, Mike Ficher owns and operates Dance Express, based in Bend, Oregon. A three-time presenter and host at Mobile Beat conventions, Mike has been expanding the public's definition of mobile entertainer since 1986.

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